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*THE ART OF TABLĀ
ACCOMPANIMENT IN
VILAMBIT EKTĀL*

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MAR, Department of Music, Durham University | 2019

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Declaration

This thesis has previously been submitted to Durham University.

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The videos footage for all performances analysed in this study can be viewed via the following link:

<https://drive.google.com/open?id=0Bwvh2J1FwggUTUxOVk5yTWwxdjg>

Chapter 1: Introduction

1.1 Overview

There is a plethora of work written about the *tablā* with most writings focusing on the *tablā* as a solo instrument despite its overwhelming presence as an accompanying instrument. The *tablā* accompanist presents and constantly refers to the skeleton *ṭhekā* (the paradigmatic succession of strokes of a given metre) from which he or she will build his improvisations; however, these improvisations will be created within parameters set by the soloist (or “main artist”). The main artist will unfold the particular *rāg* (mode) and the *tablā* accompanist will provide support consistently with the soloist’s stylistic preferences and following his or her instructions, consequently, if the main artist dictates structural changes or displays stylistic shifts, the *tablā* player will respond accordingly and adapt his or her playing. *Tablā* accompaniment has rarely if ever been analysed in detail prior to this study; this analysis is based on extensive musical transcriptions and interviews with musicians exploring some of the key contextual issues.

In this thesis I will argue that, within the external parameters of the performance, including especially those set by the main artist, the *tablā* accompanist has a great deal of autonomy over the accompaniment he presents. By parameters I mean the features of the performance, such as, the type of *rāg*, the *ṭhekā*, the *lay* (tempo), and the sections of improvisation, all of which are set by the main artist.

The autonomy that the *tablā* accompanist has over his musical material rests in the decorative *bols* that are built over the *ṭhekā*.

Owing to the wide variety of styles and structures that make up the vast field of Hindustānī music and the need to set boundaries for this study, I have focused solely on the *khyāl* vocal tradition. Similarly, there are large numbers of *tāls* (metres), and I have only reviewed and analysed performances set in *vilambit ektāl*. *Tablā* accompaniment in *khyāl* may be assumed to be a simple matter of presenting the *tāl* by repeating the *ṭhekā*; on the contrary, I will show that the art of accompaniment is much subtler. Many nuanced decisions are made in correspondence to the different constraining parameters.

1.2 Methodology

The heart of this study comprises the transcription and analysis of two performances featuring accompaniment by Vishwanath Shirodkar, an experienced *tablā* player who has established himself as a leading contemporary *khyāl* accompanist. The performances are available as video recordings and can be found via the link given on page 5. The two performances are:

Performance 1. *Rāg Multānī* sung by Vijay Koparkar (VK), accompanied by Vishwanath Shirodkar (*tablā*) and Seema Shirodkar (harmonium). Recorded at IIT, Powai, India on 20th May 2005 by Martin Clayton, Laura Leante, and Jaime Jones.

Performance 2. *Rāg Yaman* sung by Veena Sahasrabuddhe (VS), accompanied by Vishwanath Shirodkar (tablā) and Seema Shirodkar (harmonium). Recorded at Durham Town Hall, Durham, UK, 5th May 2012 by Simone Tartisani, Samuel Horlor, and the author.

The decision to compare these two performances allows this thesis to focus on the extent to which a particular tablā artist's accompaniment style varies between performances, and to consider this in the light of his and other musicians' and scholars' comments about factors that influence tablā accompaniment. For this reason, the two performances chosen differ in a number of parameters, while both featuring the same player and tala. If the accompaniment style differs, then divergences might be dependent on the gender of the singers, familiarity between musicians, and choice of *rāg*. The two performances selected feature a female and a male soloist, two different *rāgas*; at the same time, the degree of acquaintance between performers varies, with Vishwanath Shirodkar being more used to accompanying Veena Sahasrabuddhe than Vijay Koparkar. Moreover, both performances are archived at Durham University and thus easily accessible to me. Crucially, they were recorded using separate audio tracks (which facilitates close analysis of the tablā) and were accompanied by AV recordings on interviews carried out at the time of the performances.

This focused study is put into a broader context in section 4.3.2, where his approach to vilambit ektal is compared with a selection of other published recordings. Although a thorough analysis of other accompanists goes beyond the scope of the work I present here, this brief excursion into other

accompanying styles helped me to provide a more effective framing of my interpretation of Shirodkar's playing.

Three separate interviews were conducted with Vishwanath Shirodkar in Mumbai whilst one was undertaken with Shahbaz Hussain. Following my short time in Mumbai, I remained in contact with Vishwanath's pupil, Navneeth Rao, who further advised in transcriptions. The interviews were conducted by me using an internal recording and video device on a MacBook Pro. I proposed the questions whilst, Dr Jonathan Turnock assisted with the recording equipment. In the case of Vishwanath Shirodkar's interviews, he answered the questions whilst his wife and co-accompanist Seema Shirodkar was also present.

Questions asked include points of comparison between *tablā* accompaniment and solo *tablā*, factors that facilitate a good accompanist, the teaching and learning of accompaniment, possible tensions on the *Hindustānī* stage and how to approach them, the differences in accompanimental approach between a familiar and unfamiliar main artist, as well as the differences in gender and between instrumental and vocal soloists. Much of the interview material that followed centered specifically around the two performances in question. Much of the latter interviews was taken up with *tablā* demonstrations of solo and accompanimental passages.

The study presented here is very focused: its strength lies in the fact that it proposes a model of detailed analysis which can be extended in the future to the consideration of more performances, accompanists and soloists, with their

individual styles. While therefore I do not suggest that the conclusions I reach here should be generalised, I believe that the close attention which I give to a single player offers a starting point from which further study of *tablā* as an accompanying instrument can build upon.

My analysis is based on original transcriptions of the *tablā* part of the *bandiś* set in *vilambit ektāl* from the performances by Veena Sahasrabuddhe and Vijay Koparkar: the full transcriptions are available as appendices to this dissertation. The *tablā* transcriptions are presented in full and in as much detail as possible. It must be noted however that Vishwanath Shirodkar typically plays a short ornamental stroke just before most sub-beats. These small ornaments have no significance to the performance or decoration of the *ṭhekā* and are, in fact, not often used by other *tablā* accompanists. As a result, I have not noted them in the transcriptions as to avoid cluttering the transcriptions.

In order to analyse the *tablā* accompaniment, sections of the vocal parts were also transcribed. It was not necessary to transcribe the complete performances. Rather, once the *tablā* part of each was fully transcribed, in fact, it was clear that the parts of most interest were found at the change of section within the *khyāl* structure: it was at these points that I decided to transcribe the vocal line. This allowed me to analyse the relationship between the voice and *tablā* and the change in *tablā* playing. Since the function of this transcription is to observe how the *tablā* player adjusts his playing in relation to the main performer and since the main performer alters his or her singing at the change of a section (i.e. *ālāp* to *bol ālāp*), I decided to transcribe only the first cycle of each new section.

Here, I have provided the basic contour, rhythm, and pitches of the melodic line in order to track the relationship between vocalist and accompanist. In a similar vein, where the relationship of the vocal line to the meter is fluid, my main focus is on where the main artist enters and exits within the *mātrā*. Overall, enough detail is provided for one to see how the tablā player's actions relate to the main artist's actions.

1.3 A Note on the Performers

Tablā performer Vishwanath Shirodkar is the central subject of this study. He was selected because of his extensive and successful career, his ties with Durham University staff, the availability of AV recordings of his performances archived at Durham University, and his fluent grasp of the English language. I interviewed Vishwanath about his views on tablā accompaniment and about particular moments in the performances. Furthermore, I embarked on the learning process of tablā from his student, Shri Navneeth Rao, in order to better understand his particular style of tablā playing.

During this study, a second tablā player, Shahbaz Hussain, was interviewed in order to compare and contrast Vishwanath's statements with those of another, stylistically unrelated, player. Shahbaz, a UK based artist, was selected because of his regular visits to the North East of England, his established career, and again, his fluency in English language. The interview with Shahbaz was much less intensive than that with Vishwanath but, nevertheless, affords many interesting comparisons between the views of the two musicians.

The solo artists involved in this study are Veena Sahasrabuddhe and Vijay Koparkar. These two singers and their performances were chosen for distinct reasons, but mostly because of their reputation as vocalists. This is particularly the case of Veena Sahasrabuddhe who is regarded as one of the top *khyāl* vocalists of her generation.¹ Both artists are from the Gwalior *ghāranā*, and both performances are in *ektāl*. Nevertheless, as pointed out above, the gender difference between both artists allows consideration for alternative styles of singing and accompaniment.

1.4 A Note on *Tablā Bols*

Due to the difference in styles or *tablā gharānās*, it is perhaps necessary to include clarification on the way that the *bols* are represented in the transcriptions. The most comprehensive and accurate discussion of *tablā bols* and their production I have come across is presented in James Kippen's *The Tablā of Lucknow* (2005). I will not endeavour to create my own diagrams that will replicate the same information, but I refer here to Kippen's descriptions (Kippen, 2005: xviii-xxv) to contextualise the *tablā bols* presented in the examples in chapters 4 and 5 and again in the transcriptions in the appendices. Nevertheless, I will provide a simple table at this stage to clarify the spelling for the *bols* used in the transcription.

¹See preface

<i>Bol</i>	Description
<i>Nā</i>	Resonant – Index finger to hit the outer rim of the right tablā.
<i>Tin</i>	Resonant – Index finger is used to bounce off of the right-hand drum, striking the right edge of the <i>syahi</i> . The finger hits the drum and is then moved away to the right of the drum in order to create a swooping motion.
<i>Ghe</i>	Resonant – open stroke on the left tablā. Usually played with middle and ring fingers but when playing fast passages, player will alternate between index finger and middle finger.
<i>Dhā</i>	<i>Nā + Ghe</i>
<i>TiRaKiTa</i>	Non-resonant – four strokes played one after the other. First played with the middle finger on the right tablā, second with the index finger on the right tablā, third with a flat palm on the left tablā, and last with the middle finger on the right tablā. All right-hand strokes are played in the centre of the <i>syahi</i> .

<i>TiRaKiTaTake</i>	A continuation of <i>TiRaKiTa</i> where the player plays the fifth stroke with the index finger on the right-hand tablā and finishes with a flat palm on the left hand tablā. On many occasions, other strokes, usually <i>nā</i> , are included in this set of strokes. In these instances, I have kept the same name for the phrase, i.e. <i>TiRaNāKaTiNā</i> .
<i>TiTa</i>	Non-resonant - The first two strokes of <i>TiRaKiTa</i> .
<i>Kat</i>	Non-resonant - A flat palm on the left tablā, as played in <i>TiRaKiTa</i> .
<i>Dra/Kra</i>	<i>Nā</i> + <i>Dhā</i> but played very quickly one after the other. <i>Kra</i> is played the same but with <i>Kat</i> instead of <i>Dhā</i> .
<i>Toon</i>	Resonant – The fingers of the right-hand bounce off the edge of the <i>syahi</i> .
<i>Ki</i>	The left hand is pushed into the drum and the index finger is released onto the head to create a clicking sound.

Chapter 2: Literature Review

2.1 Introduction

This chapter introduces and provides a critical reflection of literature on the tablā, its use in accompaniment, social hierarchies, and traditions relevant to my study. In particular, I will look at some major scholarly references which include works focusing on the instrument's history and development. I will then discuss writings on tablā as an accompanying instrument, as well as social status and identity, and issues of *gharānā* and gender.

2.2 The Tablā: Sources and History

A number of published works address aspects of the tablā and its repertoire: some of the most important sources are introduced in this section. This literature review concentrates initially on the work of three of the most significant academic authors concerning this subject – Rebecca Stewart, Robert S. Gottlieb, and James Kippen – as well as a guide by a prominent tablā artist, Sadanand Naimpalli, also drawing on a range of other sources.

Stewart's publication, *The Tablā in Perspective* (1974), is the first major study of the tablā: she discusses historical context, practical examples, and comparisons with other Indian drums. Since then there have been a growing number of studies on the instrument. In another important source, Gottlieb accompanied his work on tablā repertoire and traditions with detailed

transcriptions of complete solo performances. Though his work has been criticised for inaccuracies in the transcription, Gottlieb's *Solo Tablā Drumming of North India* (1998) remains a seminal work in the field of tablā studies. Kippen has contributed a wealth of resources on the topic, including *The Tablā of Lucknow: A Cultural Analysis of a Musical Tradition* (2005)², *Gurudev's Drumming Legacy* (2008), and 'The History of the Tablā' (2010). *The Tablā of Lucknow* encompasses a wide range of history, personal training, and academic research on the social status of tablā players, anecdotes of training as a tablā student, and transcriptions, all of which within the Lucknow *gharānā*; *Gurudev's Drumming Legacy* is the first translation of Gurudev Patwardhan's *Mṛdang aur Tablā Vādanpaddhati* (1903), a manual for playing both the *pakhāvaj* and tablā. In this book, Kippen examines the text's implications for rhythmic and metric theory; finally, 'The History of the Tablā' uses historical sources to outline the instrument's ambiguous origins and how the solo tradition of the tablā formed.

Naimpalli's *Theory and Practice of Tablā* (2008) is one of a number of practical guides for aspiring tablā musicians. Other published works on studying the tablā in a similar format to Naimpalli's include Samir Chatterjee's *Tablā: A Study of Tablā* (2006), Courtney's *Learning the Tablā* (2001), and Feldman's *Learning Tablā with Alla Rakha* (2011). However, Naimpalli tackles a wide range of

² First printed in 1988

issues that go beyond the practice of *tablā*, such as the social aspect, the history, and a range of compositions in a comprehensive way.³

Stewart's broad study aims to tackle as many traditions of the *tablā* as possible, whilst discussing how the *tablā* compares to other Indian drums. *The Tablā of Lucknow* is much more focused and encapsulates many aspects of the Lucknow *gharānā*, including practices, theory, sociology and history. Gottlieb's work, similar to Stewart's in scope, has a broad overview of the *tablā* but with a section dedicated to transcriptions and analysis in order to illustrate the *tablā* in practice. The main topics that arise out of these studies is the way in which the instrument is played, including *bols*, hand position, and simple *tāls*. In different ways, these texts all include some form of transcription and a note on the practicalities of learning the instrument.

The aims of Stewart's seminal study can be summarised with the following statement:

³ Numerous other articles have *tablā* as a focus and have been read in preparation for this study. They proved irrelevant to the topic of *tablā* accompaniment and were, therefore, not included in the main text. These studies include, Gerry Farrell's 'Thinking, Saying, Playing: Children Learning the *Tablā*' (1997), which overviews the role of mnemonics in children's learning of the *tablā* and how they subsequently generate improvisation, and Allen Roda's 'Tablā Tuning on the Workshop Stage: Towards a Materialist Musical Ethnography' (2014), which takes an alternative focus and chooses to outline the 'life-world' of musical artisans in *Banāras* who make *tablās* and who deal with the growing global demand for the set of drums.

The object is the establishment of an identity for both a drum and its musical tradition. The problem is the absence of any heretofore ascertainable pieces of knowledge and the presence of a very powerful set of traditional pre-suppositions (Stewart 1974:X)

As there were no major academic works on the *tablā* at the time, Stewart's broad work aimed to put the instrument on the map: in other words, to establish its 'identity'. Her work outlines the history and origin of the instrument, technical aspects of the theory of playing the instrument, its *bols* (strokes), and an analysis of many forms of compositions. When attempting to ascertain the *tablā*'s identity, Stewart introduces the topic of *gharānās* in her discussion on the *tablā*'s geographic centre. Her definition of *gharānā* differs somewhat from Neuman's idea of an 'abstract tradition'⁴, likening a *gharānā* to a school of thought or practice (1974:15). Stewart's observations on the roots of *tablā gharānās* are not definitive, though, as with Neuman's statements on the subject, we are led to some insight into hierarchies between accompanists and soloists. She states that,

...genealogical reconstructions of the several inter-related *tablā* families or *gharānās* of instruction result in a history of performance which also stretches back to 18th century Delhi.
(1974:7)

⁴ Neuman has written various books and articles on *gharānās* and social status of Indian musicians. These works are discussed further in section 2.4, p.21.

As for the instrument itself, Stewart argues that the *tablā* is a recent development, stating that the “first absolutely clear iconographic depiction of an instrument which closely resembles the present-day *tablā* is not found until 1808” (1974:6). Other scholars have attempted to date the origin of the *tablā* earlier, as we will see below. Stewart’s argument is however supported by Kippen’s descriptions of early depictions of the instrument in paintings that are traced back to the mid-18th century (2010).

Both Naimpalli and Stewart begin their studies by discussing the origins of the instrument. For Naimpalli, however, the origin of the *tablā* is presented with a foundation set up by a discourse in *lay* and the evolution of rhythmic instruments. Naimpalli’s discussion of both these topics works as a tool for presenting the *tablā* as a much older instrument than the historical evidence suggests. This is done by arguing that the practice of *lay* is a natural phenomenon innate in humans. He further states that rhythm can be heard everywhere and that the ordering of this rhythm is *lay* (2005:X). For Naimpalli, the phenomenon of *lay* is intrinsically linked to the history and development of the instrument. According to him, a ‘*tablā*-like’ instrument already existed before the Mughal invasion; however, he does little to support this statement (2005:10). Such a suggestion is particularly contentious when considering that Naimpalli debates the origin of drums but makes no reference to the *pakhavaj*, which developed much earlier than the *tablā*. On the whole, Naimpalli does not present any historical evidence which could be held against Stewart’s or Kippen’s views.

Kippen explains how, during the early developments of the *tablā*, the function of the drum is only explained as accompanimental with the only exception being in the *muqābala*⁵: the style of drumming in the *muqābala* is perhaps the direct genesis of the *tablā* solo today, whereas the accompaniment style derives from the practices with the *ṭawā'ifs*⁶ (2010). The *muqābala* transformed the way in which a *tablā* is played from the accompaniment style to solo style. This was because the presence of a contest encouraged *tablā* musicians to generate complex rhythms in order to 'outplay' their competitor (Kippen: 2010).

2.3 The *Tablā* as Accompanying Instrument

This section draws much of its material from three major works concerning *tablā* playing: those of Stewart and Nainpalli discussed in the previous section; the works of another *tabla* artist and author, Aneesh Pradhan, and an article by Antoine Bourgeau. Stewart begins with a look into style dependent on geography, i.e. the *tablā* accompaniment style will differ depending on the region from which he is trained. However, Stewart purports that in our modern global platform, this correlation is becoming less of a phenomenon as the *tablā* accompanist must be well-versed in a wide range of styles. An aspect touched upon by Stewart and developed in-depth throughout this thesis is the relationship between the *tāl* structure and the *lay*. In short, the *tablā* player must sub-divide the *mātrā* in order to maintain a pulse, thus transforming a twelve

⁵ A musical duel or contest between the two *tablā* musicians

⁶ The term *ṭawā'ifs* refers to the dancing girls who often carried connotations of prostitution. Their dances were accompanied by *tablā*, which contributed to the *tablā* musician's low status. For further discussion, see section 2.4.

mātrā ektāl into a forty-eight *mātrā vilambit ektāl*. Finally, Stewart outlines how there is a further relationship between the accompaniment style and the text-oriented section which the main artist presents. In certain text-oriented styles, the *tablā* player will have a different focus or supporting role.

Stewart's in-depth look into the style of *tablā* accompaniment offers some interesting insight. She discusses how, notwithstanding the variety of patterns, the *tablā*'s role remains that of an accompanying instrument:

For all the seemingly complex relationships which exist between the several types and many sub-types of cyclic patterns which are considered to be a standard part of the *tablā* repertory, and for all of their diverse origins, when used as accompanying devices in performance they have basically one function: to support the soloist in such a manner that the underlying *tāl* structure remains understood. (1974:314)

Seeing as Stewart outlines many aspects of the *pakhāvaj*, this statement, for her, is the main principle that separates the two drums: a fundamental focus on support to the soloist and the structure of the *tāl*. However, Stewart goes further in stating that the *tablā*'s traditional role of *tāl*-structure-articulator has both placed restraints on the freedom in improvisation and placed the player's function to a supporting one.

This supporting role is achieved in performance through three different strategies: playing *ṭhekās* without embellishment; playing *ṭhekās* with embellishment; and playing elaborative patterns unrelated to the *ṭhekā*. Though

these may overlap and co-occur, the avenues of expression may function either as a basic structural guide, as a complement to the soloist, as a signal of an approaching cadence, or as an alternative thematic exposition (1974:315). Finally, Stewart sub-categorises the function of structural support into the following primary intents: support of *tāl* structure but not necessarily of soloist; support of *tāl* structure and of soloist; and support of soloist but less of *tāl* structure. Cadential support can be sub-divided into the following primary intents: support of cadence but not necessarily of soloist; and support of cadence and soloist (1974:353-4).

Overall, Stewart's categorisation illustrates how the *tablā* accompanist may take several routes as he explores his given *theḳās*. My research is consistent with Stewart's focus on the *tablā* as a supporting instrument and attempts to utilise many of these expressions and sub-categories through analysis. This analysis can be found in chapters 4 & 5.

Stewart takes her argument further in detailing the relation between accompaniment and style, stating that many *tablā* accompanists will confine their playing to a specific style. It is interesting to depict her exploration into style and geography (1974:356). However, her counter-arguments are more convincing, especially when considering the modern-day global stage: a good performer is expected to use the stylistically correct pattern regardless of his/her origin, resulting in a need for an accompanist to be proficient in more than one style (1974:357).

The most intriguing aspect of this argument is that *tablā* accompaniment alters depending on style, although this is a topic that will not be built upon in this thesis due to the circumscribed focus of my analysis. An example that Stewart gives to support her suggestion is the *Banaras* style *ṭhumrīs* which are usually performed in *madhya-vilambit* (60-80 MM). In this *lay*, an accompanimental style has developed where the player consciously delays or accelerates the placement of the stroke in order to conform to the irregular phrasing of the singer (1974:367). This, alongside the variable pressure with the *ghe* stroke, have remained important in the *Banaras ṭhumrī*.

Stewart discusses the function of the *tablā* player in certain styles in a number of different *laya*. However, here I will only focus on the *vilambit lay*, which is the object of my analysis. In this *lay*, she argues that the function of the *tablā* takes three forms: solo, structural, and cadential. The solo function sees elaborative patterns for complete instrumental *gat* statements, lasting approximately one or two *āvartans*, though more is also possible. The structural aspects result in *ṭhekā* and *ṭhekā* elaborations or variations for *ālāp* and *torā* sections; the cadential function is a simple one – four *mātrā mukhṛās* or *tihāīs* to match *gat mukhṛās* at ends of *ālāp* or *torā* passages (1974:380).

Stewart describes how the *ati-vilambit lay* is so slow that the *tablā* player cannot use it as a guide for the *tāl*, a topic which will be discussed at length in my study. In this instance, the *tablā* player must subdivide the *mātrās*, devising an appropriate *ṭhekā* for the new *mātrā* value, resulting, for example, in a new *ektāl* of forty-eight *mātrās*:

When performing what appears to be a 48-*mātrā thekā*, little attention can be or is given to any structural considerations other than the standard *mātrā*, which functions as a *vibhāg*, and the final *vibhāg*, which functions as a concluding *āvartan* that contains the refrain. The primary requisite is to maintain an undeviating *mātrā* value and to indicate the approaching *sam* (1974:393).

This is another notion that this study supports and discusses with analysis, although, from the transcription it is clear that the original *thekā* is present but extended through the additional *mātrās* (see chapter 4). On the contrary, in *madhya* and *drut lays* there is no necessity for a *mātrā* subdivision, resulting in the player being free to concentrate on the emphasis of the *vibhāg* structure.

Stewart summarises her discussion on *tablā* accompaniment by stating that style is a matter of *lay* and technique (1974:403). As the *lay* increases to *madhya-drut*, the accompanist's function changes from that of a purely structural support to a combination of structural and cadential support, with a tendency to complement the soloist's patterns. Furthermore, as the *lay* increases to *madhya-drut* to *ati-drut*, the accompanist's function moves from a combination of structural and cadential to a specific focus on structural support. With specific styles in mind, Stewart emphasises that the *tablā*'s function within *khyāl* is the most structured bound. Within text-oriented styles, the function varies in the following ways:

Type of text-oriented style	Type of support offered by tablāist
<i>Bol banāo</i>	Soloist and structure
<i>Bol ālāp</i>	Structure
<i>Bol bāñṭ</i>	Less structural and more cadential
<i>Bol tān</i>	Both structural and cadential

(Stewart 1974:404)

Many of Stewart's assertions concerning the way the function and type of support of the tablā player alters depending on style, tempo, and section are relevant to my study: as I will discuss in the next chapters, my findings are consistent with the suggestion that within the *vilambit lay* and *khyāl* style, the tablā accompanist provides mainly structural support. However, it is clear that the text-oriented style presented by the main artist will directly influence the playing technique of the tablā accompaniment. As a result, the style of the tablā accompaniment must be closely scrutinised at the start of different text-oriented sections.

Pradhan's *Sangat: The Role of Tablā Accompaniment to Hindustānī Music and Dance* (2008) and *The Reality of the Accompanist* (2006) discuss a range of similar matters that arise in Stewart's *Tablā in Perspective*. Nevertheless, some topics that are particular to his research revolve around the intricacies of how the tablā should be played, including equal pressure when playing a *bol* with two hands and the duration between *bols*. Though he states that the *ṭhekā*⁷

⁷*Ṭhekā* is given its usual meaning: "The articulation of drum strokes representing a *tāl*. Usually improvised and often elaborate". (Kippen, 2005:210) Due to the *vilambit lay*, the tablā

provided should be clear and consistent, he also asserts the need for embellishment, and it is in these embellishments where the original personality or style of the *tablā* player can be found. Moreover, the embellishments follow the melodic contours provided by the main artist⁸ and the relationship between the main artist and the *tablā* player can transform the way in which the embellishments are presented or treated.

Aneesh Pradhan offers a comprehensive guide to the intricacies of *tablā* accompaniment. He summarises the primary role of the player as someone who ‘maintains a constant rhythmic canvas for the vocalist or instrumentalist to layer with melodic development’ (2008:103). Overall, the *tablā* accompanist is someone who provides a clear and balanced *ṭhekā*.

Pradhan also offers some detailed instructions on *tablā* playing; for example, he suggests that when both hands play a *bol* simultaneously, the energy of the strokes should be balanced in order to produce appropriate tonal colours; furthermore, the time-space between *bols* and the *āvartans* should be as precise as possible; in other words, the beat a/or pulse should be metronomic (2008:104).

accompanist is required to ‘decorate’ the *ṭhekā* in order to create a pulse (an extensive discussion on this can be found in chapter 4).

⁸ *Main Artist/ Soloist* in this study refers to the musician in the centre of the stage to whom the *tablā* accompanist is accompanying. The terms are used interchangeably in this research for a few reasons. Stating that a musician is the main artist in a performance, as per the current terminology amongst musicians, implies that they are hierarchically above all other musicians. Regardless, the reader should approach all issues of hierarchy as provisional: this is a topic that will be developed through the thesis.

According to Pradhan, *ṭhekās*, though played as consistently as possible, should also be treated with embellishment. This embellishment is a marker of the individuality of the performer. This creates a certain level of paradoxical instruction considering that the ornamentation should be as subtle as possible. (2008:104). Moreover, the embellishments are in response to the melodic contours put forward by the soloist, constantly ensuring that the identity of the *ṭhekā* is not distorted (2008:105).

Beyond the *ṭhekā* itself, there is a high degree of dialogue between the soloist and accompanist, whose relationship is discussed by many *tablā* players, academics, and in more detail later in this thesis. For Pradhan, there is a shared understanding of structure and vocabulary between the co-performers. This allows the *tablā* accompanist to enter into spontaneous dialogue with any performer; however, ‘in order to make the dialogue meaningful and expressive, it is vital that the *tablā* player should emotionally and intellectually engage in the performance at every stage’ (2008:104). These assertions follow a slightly different route from his initial statement pointing at a time-keeping role and suggest the accompanist can have autonomy with his material if the soloist has the required amount of knowledge. This dialogue, he suggests, should begin during the *ālāp*, regardless of the unaccompanied nature of the opening section: the ‘*tablā* player should listen to the various movements within the *ālāp* and try to sense the mood that the other performer is trying to create’ (2008:105). It is difficult for any performer to grasp as the ‘mood’ that the soloist is intending to convey, and the effectiveness of the accompanist’s response are an entirely

subjective matter. The essence of Pradhan's statements here are that the *tablā* player needs to be highly skilled and entirely engaged in the performance.

Further to the dialogue with the main artist and the constant articulation of the *ṭhekā*, the accompanist should be responding to the complete musical picture. This includes, in vocal music, the words of the composition and the way in which they are melodically, rhythmically, and phonetically manipulated by the vocalist (2008:106). If the reader will forgive the long quote, I would like to reproduce this in full as there are many essential points of interest. Pradhan states:

Though there is a natural tendency to embellish the *ṭhekā* in the *vilambit laya*, some vocalists prefer unembellished *tablā* accompaniment in this *laya*. Some vocalists practising the Gwalior *khyāl* style prefer less to no embellishment in the *vilambit laya*. Similarly, excessive embellishment to a vocal style like that of Amir Khan, which incorporates detailed melodic exposition at a very slow pace, may tend to destroy the character and mood of the latter. In other cases, vocalists are known to have even insisted on certain variations or pressure for the *bāyāñ*. This can be a point of disagreement between the vocalist and *tablā* player, as the amount of embellishment at its frequency is a subjective decision. Thus, the nature of embellishment is an aesthetic preference that may or may not be a joint decision between the vocalist

and tablā player. Close association between musicians can result in frank dialogues regarding such issues (2008:106).

First, here, in this statement, there is a strong suggestion that the main artist is in control of and directing the way in which the tablā accompanist embellishes their *ṭhekā*. This idea is further extended through the example of vocalists demanding specific ways in which the tablā is played, for example, in the pressure of the *bāyā*. Second, the embellishment of the tablā accompanist is directly linked to the way in which the melody is treated. Pradhan gives the example of Amir Khan who heavily embellishes his melody, thus, requiring an unembellished *ṭhekā*. Last, he briefly mentions a topic hardly discussed in other works: a potential “frank dialogue” between soloist and accompanist. Obviously, this eventuality depends on the relationship between the two performers; a tablā player more familiar with the main artist may feel more comfortable to take greater autonomy on his or her own embellishments. Similarly, if this familiarity exists, then the main artist will feel more comfortable to release the autonomy to the accompanist. The idea of familiarity is discussed at length in section 4.4.1.

The rest of Pradhan’s paper is not as relevant to the analysis included in this thesis as it discusses forms outside of *khyāl*; however, his ideas shed light on some interesting aspects of tablā accompaniment. For example, he suggests that in a *ṭhumrī-dādrā* form, the tablā is given a different responsibility: here, the tablā player will introduce the *laggī*, (or *laggī-chanti*, or *laggī-nada*). This refers to the section where the tablā player ‘launches’ into *kaharvā* or *dādrā* based

variations after the vocalist changes the *tāl* employed in the main theme (2008:107): here, the vocalist maintains the changed refrain, introduces some variations whilst ensuring the focus is on the *tablā* accompanist (a difference in view from the idea that *tablā* is at complete control of the main artist).

To return to the *ṭhekā*-maintaining role of the *tablā* accompanist, in *qavvālī* form, the *tablā* player is expected to follow the style of the *dholak* (the main percussion instrument in this form). The main emphasis here is on inducing arousal. So, the *tablā* player maintains a repetitive *ṭhekā* with little to no embellishments or solos (2008:108).

In instrumental music, the *tablā* has greater autonomy. The starkest example is in the *tablā* solos: this needs to be in consonance with the preceding melodic movement but is a moment where the accompanist can suggest further melodic development, which can be accepted by the main artist (2011). Here, one of the most difficult tasks rests in the *sāth-saṅgat* moments, where the *tablā* accompanist anticipates the melodic rhythm of the main artist and then simultaneously plays along (ibid).

Pradhan lightly touches upon the status of *tablā* accompanists suggesting that solo passages determine the credibility of the *tablā* player. In a similar manner, the minimally embellished accompaniment provides a window into the individuality and sensitivity of the accompanist (2008:113). Pradhan iterates further that ‘the changes in the manner of accompaniment documented in recordings dating back to the early decades of the twentieth century have at

times given rise to iconic styles' (ibid). However, it is often that the *tablā* player will be unacknowledged in publicity material or elsewhere despite the interaction with the West that has brought an increase in respect for the *tablā* accompanist (ibid.)

Naimpalli's text is unusual in offering comments on the art of the *tablā* accompaniment from the perspective of a professional *tablā* player. Naimpalli, provides a short reflection into the 'function' of the *tablā* player. When considering the *tablā* as an accompanying instrument, Naimpalli stresses that the *tablā* player must:

- Be a perfectionist in the matter of tuning the *tablā*.
- Be alert of every nuance of the main artist.
- Provide the main artist with a resonant, balanced, and measured *ṭhekā* without sounding like a metronome.
- Always endeavour to end the *ṭhekā* with a short phrase or *tihā'ī* so to enhance the *sam* - this may be preferably done when the main artist is comfortable with the *ṭhekā*.
- Refrain from playing too elaborately for the sake of the whole performance.
- Not try to impress the audience.
- Think of himself as a partner and not an individual (2005:69-70).

This list of instructions highlights a few points. First come general comments made on technique, such as tuning the *tablā* and the *ṭhekā*. Second, and more

interestingly, are the points on the *tablā* player's position in relation to the main artist. According to Nainpalli, in fact, the *tablā* player must think of himself in relation to the whole performance: this means to not consider oneself as an artist in his own right, but rather, as a partner who does not aim to impress and must only act in relation to the main artist. These issues of musical role and hierarchy can be related to issues of social status and identity, as is made clear by two sources on accompaniment in Indian music: Clayton and Leante's 'Role, Status, and Hierarchy in the Performance of North Indian Classical Music' (2016), and Napier's 'The Distribution of Authority in the Performance of North Indian Vocal Music' (2007). Both of these articles discuss the complex relationships and possible tensions between the main artist and the accompanist on stage. The social status of *tablā* musicians is an important topic with relevance to accompaniment, to which I will return in the next section.

Bourgeau's article 'L'improvisation du joueur de *tablā* dans le *khyāl*' (2008), is rare in that its exclusive focus is on *tablā* accompaniment and this accompaniment's improvisatory element.⁹ Bourgeau discusses the *tablā* accompanist's practice in improvising and its implications. He highlights the need of a rigorous preparation and theoretical knowledge of a tradition in order to successfully improvise. Once this becomes a foundation, the *tablā* accompanist, whilst respecting the rules, will put forward an expression related to his/her personality. Nevertheless, there are four main considerations when improvising: the musical propositions of other musicians; the measures left free

⁹ Quotes from this text are translated into English from the French.

by the compositions; the free choice of interpretation; and the demands of spectators (2008:135).

Bourgeau reiterates the fact that the soloist decides many of the performance dynamics, including, *rāga*, *bandis*, *tāla*, *laya*, as well as abstract ideas of interpretations and duration of *tablā* solos (2008:136). He further states that this socio-musical relationship derives from the social hierarchy of India. He also gives a startling example of how the *tablā* accompanist must dress considering the clothes of the soloist so not to depress the colours of the main artist's dress (2008:137).

The primary points that Bourgeau asserts about the competency of the *tablā* accompanist are not surprising: the latter must have a vast repertoire at hand and his first objective is to provide rhythmic support to the soloist. However, he further states that the compositions put forward by the accompanist should not highlight the *tāla* but rather enable the player to produce simple rhythmic patterns:

[t]he *tablā* accompanist has many compositions in various categories which, although adapted to the *tāla* are not intended to highlight [the *tāla*] but to produce simple or complex rhythmic patterns with possible changes of *lay*. (2008:138).

In my research, I do not identify musical materials that transform the *ṭhekā* to the point that they can be described as compositions but rather as decoration; the level to which these decorations alter the *ṭhekā* alternates depending on a variety of proponents (see discussion in chapters 4 and 5).

The most striking element of Bourgeau's article is, however, his summary of Kippen's four types of consciousness presented in Kippen's 'A la recherche du temps musical' (1996). These are as follows:

- *Linguistic Consciousness*: Compositions are transmitted via *bols* (from the hindi verb 'to speak') with the *bol* combinations being akin to real speech and poetry (2008:138-9).
- *Mathematic Consciousness*: this is developed through the creative process where the musician must multiply *bol* phrases and speeds within the constraint of the cycle space (2008:140).
- *Kinesthetic Consciousness*: This could be understood in general terms as muscle memory, as Bourgeau outlines that this type consciousness develops after many years of practice and even though a performer can think about what they are doing, their hands will do most of the work. Nevertheless, Bourgeau suggests that this particular type of consciousness can join the spiritual sphere: in this situation, some state that their hands are directed by another type of consciousness, i.e. spirits or gods (ibid). It is fitting to include Bourgeau's quotation from Pandit Shankar Ghosh who states:

Improvisation requires rigorous learning techniques and directories for a large number of years. [It is then that] the hand is in perfect coordination with the spirit [and he] can start improvisation (Weir, 2000).

- *Space-Time Consciousness*¹⁰ – described as a form of consciousness different from the others, the tablā player must have an awareness of the space-time limit set by the *tāla*. Basically, it lets the tablā player know where he is within the *tāla* cycle (2008:140).

Bourgeau states that it is only with these four types of consciousness that the tablā player can successfully improvise during a performance. There is a hierarchy of these types of consciousness: for example, the kinaesthetic consciousness will overtake the mathematical in a state of improvisation, as the musician is unable to think so quickly in a moment of choice.

Although interesting, my research does not draw directly on Bourgeau's four types of consciousness as it is difficult to analyse their behaviour during a performance due to their abstract nature: one cannot observe the level to which any of the types of consciousness is contributing to the improvisation and if one is overtaking the other. Moreover, though this study does concern itself with the theoretical approach to tablā accompaniment, the idea of categorising the types

¹⁰ This is not labeled as such in the article.

of consciousness involved in improvisation holds less relevance when analysing the relationship between main artist and soloist.

Bourgeau's discussion of *le jeu du thekā* brings forward some interesting points, as he asserts, 'the *thekā* is the spine of *saṅgat*' played throughout the *raga* (2008:141). After a short listening to the beginning notes of the *bandiś*, the *tablā* player must play a *thekā*. Bourgeau points out that, often, the *tablā* player has a choice of *thekā* if the soloist has not stated his/her preference in advance: such choice, then, is aided by the musical parameters of the *bandiś* (2008:142):

First of all, certain *tālas* can have many *thekās*. In addition to the possible interpretations... a *thekā* can have regional variations in relation to the *gharānās*. (ibid).

Since each *thekā* has its own character, it must adapt to the *bandiś* and the *rāga*. Bourgeau observes that the *thekā* is not presented in the first cycle. Rather, during the first few cycles of the composition, the *tablā* accompanist will opt for a long introduction before presenting the *thekā*. This introduction will usually conclude with a *tihāī*. The entrance of the *thekā* is the first expression of his improvisation and is characterised by his spontaneous freedom in choice though must meet expectations of the soloist (2008:143).

In regard to the ornamentation that follows the introduction of the *thekā*, Bourgeau writes,

now the metric frame is audible and the articulation of the *ṭhekā* is present, the tablā player must constantly vary the ornamentation, creating an effect of continuous change (2008:145).

The tablā player's goal is to provide a *ṭhekā* that is tied to the metric structure of the tāla. In the case of *baṛā-khyāl*, the tablā is limited to repeat the *ṭhekā* throughout and the art is found in how he follows the melody with his ornamentations. A *ṭhekā* that is too little ornamented or too flat is wearisome and has no character (ibid).

A further idea discussed by Bourgeau is that of *saṅgat* (literally 'joining' or 'togetherness', hence in musical contexts 'accompaniment'), which refers to cooperation, underpinned-rite, or union (2008:141). Bourgeau even states that, for many musicians, this idea will transcend the onstage musical hierarchies. Though I have not referred to *saṅgat* specifically, mainly because the musicians who have been interviewed did not do so, I have discussed the idea of an ideal union between musicians in this research. Such a union, or the blending of musicians, is central to the accompanist's performance and the success of the *rāg*.

Bourgeau states that *saṅgat* takes many years of learning and listening. He writes:

It is based on the ability to offer a choice of stored compositions or rhythmic patterns appropriate to the moments of the performance that can be played on the field in full or in the form of citations in combination with others. This ability involves skills of accurate interpretation required by tradition to produce a *saṅgat* of quality sought by all soloists, allowing them to develop their playing in an ideal way (2008: 141).

In order to offer the *saṅgat*, the musician must have a wealth of knowledge and experience that they can use in order to blend with the soloist. Again, this negates the idea of a replaceable¹¹ *tablā* accompanist: the soloist will seek to present a successful *rāg*, the successful *rāg* is dependent on the *saṅgat*, the *saṅgat* is dependent on the knowledge and experience of the *tablā* accompanist.

A second type of *saṅgat* is the action to replicate the other musician's material directly after said musician performs a musical phrase on his/her instrument. Bourgeau also asserts that this technique is also at the direction of the soloist, usually with a nod of the head (2008:148). This is discussed in chapter 3 of this research but centres more on the relationship between the accompanist and an instrumental soloist. I discussed this phenomenon as a "translation" from soloist to accompanist as they perform in a sort of call and response. However, this technique is not found in the accompaniment of a vocalist.

¹¹ The specific identity of the *tablā* player is not important but rather the main artist will just need a *tablā* accompanist.

The final form of *saṅgat* discussed by Bourgeau is the imitation or response to a composition of the other player but presenting compositions with the improvisations of the soloist. This way, the musicians simultaneously offer different rhythmic developments (2008:149).

The actual function of the *tablā* accompaniment first relies on the presentation of the *ṭhekā*. He does this by presenting the *tala*. The *ṭhekā* may vary depending on whether the *tablā* is accompanying a soloist or an instrumentalist. It may also vary depending on the *gharānā*. Finally, the *ṭhekā* will have different characteristics depending on the *lay* and the weight and execution of the *bols*.

Once the *ṭhekā* is presented the *tablā* accompanist will begin to decorate the *ṭhekā*. Bourgeau states that if the decoration is too elaborate, then the spirit of the *ṭhekā* will be compromised, the essence of the *rāg* is jeopardised, and the soloist is in risk of being embarrassed. On the other hand, if the *ṭhekā* isn't elaborated enough, then the material may be too repetitive, undermining the character of the composition, and posing an obstacle for the dialogue between the accompanist and soloist.

Another essential aspect for the *tablā* accompanist in relation to the *ṭhekā* is the technique of stretching some strikes or not playing with too much strictness of tempo. Though the accompanist is not altering the time frame or basic pulse.

Extending beyond the *tablā* to melodic accompanying instruments, Napier's 'Re-Organisation and Rhetoric' (2004) paper highlights many aspects of the relationship between the main artist and an accompanist in an Indian setting. Napier's assertions on accompanists are intriguing when considering the social status of the musician. Napier suggests that the *sarangi*, a once popular accompanying instrument, was gradually replaced by the harmonium due to several factors: its connotations of intense grief (an apparent fault of Bollywood), its connotations with *ṭawā'ifs*, and communal issues between high class Hindus and the *katthaks* caste of Muslims (2004:38). The most interesting point is the fact that the *sarangi* is often considered to have a tonal quality similar to the human voice. (2004:37). The preference for a solo tradition gives an impression that musicians are avoiding the role of the accompanist probably because of its low status as a performer. The fact that the accompanists are disposable, so much so that the *sarangi* is being 'replaced' by the harmonium, also hints at this issue.

It is also worth looking beyond the field of Indian music at literature on accompaniment in Western music. Though these studies do not focus on a different music tradition to that studied in this thesis, their ideas on the subject of accompaniment and the relationship between main artist and accompanist may be relevant to my topic. With this in mind, an accepted definition of an accompanist and an accompaniment, respectively, is:

The performer of an accompaniment. The term usually refers to a pianist playing with one or more singers but it also applied to the pianist in instrumental sonatas. Some

pianists... have specialised in the art of accompaniment.
(The Oxford Companion to Music, 2017 [Online]).

The subordinate parts of any musical texture made up of strands of differing importance... The meaning of the term ‘accompaniment’ is variable and not subject to rigorous definition. The countersubject of a Bach fugue ‘accompanies’ the subject, but in principle all the voices are equal and the countersubject may well be more prominent than the subject. (The Oxford Companion to Music, 2017 [Online])

There seems to be a type of oxymoron here where the accompaniment is seen as ‘subordinate’ yet there are cases where the accompaniment may be ‘equal’ or ‘more prominent’ than the main melody, as is the case in the Bach fugue. The definition here does not denote the ‘supporting’ role of the accompanist as is often spoken about in Western and Indian music.

In *The Art of Accompanying and Coaching* (1965), Adler outlines the historical background of accompaniment. He suggests that the accompaniments from the time of the Greeks up until Schubert’s time, were not elaborate, predominantly mimicking melody with occasional embellishments. The aspect of these accompaniments that is not clear is the music that they were accompanying and how they related. For example, if the soloist were to play a simple melody, then

the accompaniment would need to be simple in turn. Without a clear picture of the complexity of the soloist, it is difficult to determine why the accompaniment is not elaborate as Aldler states.

In the Baroque era there was a distinction between accompanist and lead musician. Adler states:

The professional accompanist in our sense had finally arrived. First, called *maestro al cembalo*, his musical background had to be sound: not only must he know all the intricacies of linear and vertical counterpoint, he also had to keep all the other players in the ensemble together. He was thus the predecessor of our modern conductor. Even Mozart's operas were still led from and accompanied by the harpsichord. (1965:12)

From this quote, it is evident that the accompanist, in some sense, played the part of a leader. Adler even draws comparison between the accompanist and the conductor, the most esteemed member of our orchestras in today's society. Nevertheless, we have no notion of the social status or the deference offered to these accompanists.

There are many parallels here to accompanists in North Indian Music. The accompanists, at least the most accomplished accompanists, will have in-depth knowledge of the techniques and musical material of the main artist. This is

essential in order to accompanying appropriately. In spite of this admirable quality, the accompanist receives a lower status than the main artist.

The start of the Romantic period brought a major change. Adler writes:

With Schubert, the history of accompanying might as well end. All that follows – right up to the present – is only a logical continuation of his work. He elevated the piano accompaniment from a subordinate position and designated it as the carrier of psychological motivation for his songs’ lyrics. (1965:16)

It is not clear about whether or not the social or socio-musical statuses of the accompanists have risen because of Schubert’s work: Adler states that their subordinate position has been elevated but it is not clear what this means for their musical reputation. From Adler’s work, it is unclear to state whether or not this aspect has created tension between soloists and accompanists who play complex or equal parts. It is clear, however, that musicians in the 20th and 21st centuries had tensions within their groups and bands caused by the perceived importance put on the soloist or front-runner. With this said, there are many situations where there is an obvious front-runner of a group and fans or listeners will witness no perceivable tensions. This is the case, for example, of jazz groups, where the ‘accompanists’ are given special attention from audiences. In this situation, drummers, pianists, and double bassists are always given special recognition on advertisements and during performances. It is certainly an issue that is raised on

the Hindustānī stage, where tablā accompanists who are playing complex material are enjoying an elevated reception from the audience due to their popularity.

Other writings on accompaniment include personal memoirs. A rich and broad version of this is Gerald Moore's *The Unashamed Accompanist*. Although it is not based on academic research, this work gives the reader an in-depth view into the psyche of the accompanist and the way in which an accompanying musician interacts with soloists. Suggestions such as students take up accompaniment as an afterthought as a solo career may be too challenging are made without any evidence given. However, as an accompanist, Moore is able to discern aspects of the art that he deems important. These are the fact that an accompanist needs adequate training in ensemble scenarios and an appropriate mind set where the musician is not focused on the higher seniority of the soloist (1962:1).

Furthermore, there is a possible contradiction between this statement on seniority and a later statement that asserts the partnership between soloist and accompanist is a 50/50 affair. Moore seems to suggest that the accompanist must work as hard as the main artist but will receive a lower status regardless. Moore recommends that accompanists need to have knowledge of the instrument they are accompanying in order to support them well. So, I have deduced from these writings that there is a large chance that the accompanist will have a higher level of musical knowledge than the soloist. Moore fails to discuss the impact that this dichotomy has on the status of the accompanist.

Similar assertions are made in Berliner's *Thinking in Jazz: The Infinite Art of Improvisation*, with the same disregard for the relationship dynamic between soloist and accompanists. Berliner's accounts of jazz musicians outline that many soloists or leaders of a group dictate the specific or general support that he or she required. There are some accounts that outline the importance of the accompaniment even to the point where the accompanists are the unknown leaders of the group. Berliner writes that "however subtly, the drums actually controlled what was going on in the rest of the band" (1994:312-313). This idea, that inverts common thinking on the subject, gives little indication to the social dynamics between the musicians.

Regardless of the non-Indian theme of these studies, there is much to be gained in relation to this research on the subject of tablā accompanists. First, accompanists have always been musicians who need a well-founded wealth of knowledge about their own instrument, the instrument that they are accompanying, and the piece that they are playing. Second, though in many cases the soloist is in charge of major point about the music, including directing the accompanist in the type of support they are to give, the accompanist is the musician who keeps the group of musicians together. Third, and most importantly one must train to be an accompanist, ideally by training with the instrument they are to accompany. All of these points translate into the Indian musical tradition to varying degrees and will be analysed over the course of this paper.

2.4 The Social Status and Identity of Tablā Musicians

Neuman's work, including *The Social Organisation of a Music Tradition* (1977), "*Gharānās: The Rise of Music 'Houses' in Delhi and Neighbouring Cities*" (1978), and *The Life and Music of North India: An Organization of an Artistic Tradition* (1990), is key to our understanding of the social organisation on Indian music. The dynamic on the Hindustānī stage is a definite separation between soloist and accompanist; neither musician can bestride both roles (Neuman, 1977). This relationship is unlike that in the West where the accompanist can have an almost equal prominence as the soloist. On the Hindustānī stage, the main artist, or soloist, determines most aspects of the performance. Here, Neuman notes that what is left for the accompanist to decide are the rhythmic or melodic elaborations during moments of the performance where the accompanist is allowed to play alone (1977:234). Later authors have looked in more detail at the social and musical relationships between soloist and accompanist. Napier, who suggests that the main artist controls the paradigmatic and the syntagmatic aspects of the performance, also takes note of this idea. The paradigmatic aspects include the *rāg*, *tāl*, and the accompanying media, whereas the syntagmatic aspects include, the most basic formal elements, the internal structure and placing of the pre-composed material, and the occurrence, duration, and the manner of ending of sections of solo performances given to accompanying musicians (Napier, 2007). This is summarised more explicitly by Clayton and Leante who write that the main artist 'instructs other musicians more or less explicitly as to the kind of support he or she requires' (Clayton and Leante, 2016). The use of the loose terminology, 'kind of support' here is more effective in describing the relationship of the co-performers. There are many

factors that alter the dynamics of autonomy and control over interchangeable aspects of the performance. For example, the next chapters will show how the accompanist has a greater autonomy over the style of accompaniment he or she will decide within the confines of the *tāl*.

Neuman's work discusses how the status of an accompanist and soloist can also be determined by hereditary lineages. Therefore, one does not choose to be an accompanist or soloist, but rather they are born into the profession. (Neuman, 1977). Since the publication of Neuman's work, the scenario has slightly changed and hereditary lineages do not apply as strictly in the present day; however, the specialisation that was maintained through intermarriage impacted the status of the performers. It is the social impact of hereditary lineages presented in Neuman's article that is of particular relevance to this study. This is because the social ranking is purported, if not reinforced, offstage as well as onstage. In recent years, this separation has started to break down, but this will be discussed in more detail later in this chapter. This latter point ties in with the concept of *gharānās*.

As Neuman explains,

[a]lthough *gharānās* connote many things to many people, the concept may be said to include, minimally, a lineage of hereditary musicians, their disciples, and the particular musical style they represent... One has constantly to keep in mind that *gharānās* are essentially abstract categories... The

closest analogues I can think of in the West are loosely structured European intellectual circles... They differ from *gharānās* in that their structural cores are non-familial institutions, whereas the structural core of a *gharānā* is a lineage of hereditary musicians. What binds all such groups is style - formulated, shared, and represented by the membership. Neuman 1980:146)

In vocal tradition, the *gharānās* reach back many generations, where the depth of a lineage correlates to the quality of the *gharānā*. *Tablā gharānās* did not exist until recently. Neuman, in *The Social Organization of a Music Tradition* (1977) outlines that the term *gharānā*, among *tablā* players, is a very recent phenomenon, perhaps, only becoming popular in the last decade leading up to Neuman's book. Neuman also affirms that *tablā* players are probably only using the concept of *gharānā* in an attempt to affirm or create a socio-musical identity (1977:249). Even now, the existence of *tablā gharānās* is disputed with soloists and connoisseurs referring to a *tablā bāj* rather than a particular style (ibid). Stewart refers to what would be called a *gharānā* as a *bāj* (1974), whereas Kippen gives a detailed genealogy and history of the Lucknow *gharānā* (2005:63-79). Overall, as the debate around *tablā gharānās* still exists, it is usually accepted that *tablā gharānas* do not hold the same repute as the vocal *gharānās*.

Nevertheless, lineages and *gharānās*, or lack thereof, are not the only contributors to the *tablā* musicians low-status. Interlinked with the idea of a

family lineage or genealogy is the concept of kinship. For example, the son will always be subordinate to the parent. However, this idea of seniority translates into the level of knowledge one possesses. In this situation, if a *tablā* player is more senior, then the other musicians are ready to obey him. (Clayton and Leante, 2016). Above all, the concepts of seniority and respect are entirely subject to the musicians' personality.

Furthermore, the social status of the *tablā* and its players is reinforced by its historical association with the *ṭawā'ifs*. Courtney writes how by the 18th century, the *nautch* girls had become a central element in polite refined North Indian culture; however, as the sphere of entertainment also contained an element of eroticism, the name *nautch* or *ṭawā'if* became synonymous with prostitution (Courtney, 2016). Nevertheless, the *nautch* girls' status was beyond their accompanists. The *nautch* girls were accomplished singers, dancers, poets, experts in etiquette and social graces, and though they occasionally played instruments, the role of an accompanist was beneath their dignity; the accompanists were in fact labelled as 'hired help' (Ibid).

The 19th century sees some vital changes in the status and role of the *tablā* musician. These changes are characterised by some key events: first, the growing aversion to *nautch* or *ṭawā'ifs* practices; second, writings that depict musicians 'specialising' in the *tablā*; third, the rise of the *muqābala* (Kippen: 2010). Courtney's argument outlines how, given the close relationship between the *tablā* and the *nautch*, the disintegration of the *ṭawā'ifs*' status resulted in the *tablā* musician (already considered 'hired help') receiving the same treatment.

Of course, it is not only their association with the *ṭawā'ifs* that affected the *tablā* players' status: these musicians belonged in fact to the caste dealing with skin and therefore, one of the lowest castes in the Indian social hierarchy.

Neuman suggests that the personality and skill of the accompanist is not essential to the performance. Certainly, from discussions with *tablā* artists it emerges how they feel that soloists will specifically ask for their playing because of certain aspects of their skill. However, Neuman may be suggesting that the performance will take place regardless of who the accompanist is, though, I argue, that the quality of the performance lies in the collaboration between the co-performers. Therefore, the personality and skill of the accompanist is not essential in producing a performance but is certainly essential in producing a high-level performance. I argue, however, that the personality and the knowledge of the *tablā* musician is intrinsically linked to a successful performance (see section 2.2).

It has already been seen how the gender of the musician or dancer he accompanied has had implications for a *tablā* player's social status; it is therefore worth asking whether the gender of the main artist is still significant where there is no association with the world of the *ṭawā'if*. Indeed, gender is referred to in statements made by musicians in interviews: in these statements the *tablā* musicians suggest that the type of accompaniment will change depending on it (see chapter 4 and 5).

Here I will discuss some works that discuss gender in Indian music: Alaghband-Zadeh's "Sonic Performity: Analysing Gender in North Indian Classical Vocal Music", Du Perron's "Ṭhumrī¹²: A Discussion of the Female Voice of Hindustānī Music", and Rao's "'Ṭhumrī' as Feminine Voice". Though the main focus of these articles is *ṭhumrī*, they highlight important aspects about the gendered identity in performing vocal music that would impact *tablā* accompaniment. Alaghband-Zadeh's article *Sonic Performity: Analysing Gender in North Indian Classical Vocal Music* is particularly relevant and addresses the idea that certain genres of vocal music are seen as primarily masculine or feminine and this is largely due to the way in which the genre is structured or, and more relevantly, how the voice is to be used or characterised.

Alaghband-Zadeh stresses how 'music-analytical work and North Indian classical music has largely ignored matters on gender' (2015:350), even though there is a clear distinction between masculine genres, such as *dhrupad*, and feminine genres, such as *ṭhumrī*, with *khyāl* being a genre that can, dependent on context, shift between genres. The flexible gendering of *khyāl* is vital in this study as it shows that the inclination to genderise this genre depends on the context of the performer and how he or she is performing. Alaghband-Zadeh states,

Khyāl, sitting between these two gendered poles, can take on both masculine and feminine connotations, depending on context. The gendering of many elements of North Indian

¹² *Ṭhumrī*: A light-classical genre of vocal music in North India.

classical vocal style ultimately derives from their position on this spectrum [the gender of genres spectrum], so, that, for instance, musical features associated with *dhrupad* evoke masculinity even when they are used in other genres (such as *khyāl*). (2015:352)

The gendering of genres is a result of a few aspects: the gendered history of the genre; the gendered profile of the performers; and the techniques used in the performance (2015:353-354). *Dhrupad* is masculine because, traditionally, it has been performed by men, the musical style is especially suited to the male voice, and the lyrics tend to imply a male speaker (2015:354).

However, a lot of the discussion around the gendering of these genres lies in the ornamentation. To highlight this, Alaghband-Zadeh quotes critic Sarwat Ali, who writes how the performer would avoid particular ornaments in order to maintain a masculine quality (2015:354). One ornament, *gamak*, is deemed to be unsuitable to the female voice; interestingly, *gamak* appears in both *dhrupad* and *khyāl* genres. Therefore, this shows the *khyāl*'s flexibility, which is dependent on musical factors. The *tablā* accompaniment is so depending on the musical factors that the main artist presents. From this we can deduce that the *tablā* accompaniment may alter depending on the gender of the main artist purely because of the way in which the main artist will sing.

According to Alaghband-Zadeh's research, there are other determining factors that will swing the gendering one way or the other. To remain with *dhrupad*,

Alaghband-Zadeh states that '[a] further, gendered aspect of *dhrupad* involves what musicians and listeners understand as an emphasis on rhythm and metre over melody and pitch' (2015: 355) noting that writers such as Maciszewski and Meer have also commented on the gendered aspects of rhythm. Again, if we accept that a focus on rhythm over melody is a masculine trait and vice versa, then we must accept that there is a difference in musical material depending on gender, which will in turn have a bearing on the *tablā* accompaniment.

A further gender separation issue is one of *gharānā*. Alaghband-Zadeh gives the example of the Agra *gharānā*, where, she states, there is a widespread belief of a masculine quality attached to the style, resulting from its close ties to the *Dhrupad* genre (2015:360). Writers, such as Wade and Raja attribute qualities like the robust, powerful, and full-throated aggressive vocalisation to is masculine genderisation. This argument strengthens the idea that the musical material of the main artist will differ greatly depending on *gharānā*, which, as shown here, can also be gendered.

2.5. *Tablā Bols*, Repertoire and Transcription¹³

Naimpalli's *Theory and Practice of Tablā* aims to be a practical guide for aspiring tablā musicians. Despite the absence of an academic methodology, this study proves to be a valuable source for an insight into the theory and practice of a tablā musician, both soloist and accompanist. He writes:

It has been my effort to present as comprehensive a view of Tablā in all its diversity in so far as various “Gharānās” are concerned. The material given should cater to any student, from rank beginner to a Tablā player who is already trained to some extent. (Naimpalli, 2005:X)

Naimpalli's statement is interesting because it presents a specific focus on tablā *gharānās* and how these bring about the diversity of tablā practice. One can understand that what Naimpalli is essentially attempting to outline is the diversity of styles of tablā practice. However, what immediately strikes me when considering this is the seemingly complex task of outlining several styles of tablā in depth when a tablā player, such as Naimpalli, is usually well practiced in only one *gharānā*. In fact, Naimpalli does not acknowledge the differing

¹³ It was originally anticipated that this note would be positioned directly before the transcription section but it is necessary to include this information in the introduction in order to help the reader understand the extracts used in the next chapters, and in turn, comprehend the focal point of the analysis (what is being analysed, why it is being analysed, and what conclusions can we draw from this analysis).

styles of playing within the manual itself but simply puts forward a method of playing that is akin to his own.

Naimpalli's section on *tablā bols* provides the reader with an insight to how the *bols* fit within the context of the *tāl*. However, there is no discussion of the *bols* and their connection with particular *gharānās*. i.e. the difference between the *gharānās* or the specific characteristics of Naimpalli's *gharānā*. This is perhaps because of Naimpalli's attempt to make the instruction as universal as possible.

Stewart's discussion of *bols* provides a deeper look into the different *gharānās* and how the particular *bols* are affected by these differing styles (1974:22). What is impressive about Stewart's study is the amount of detail provided about the different techniques and composition types, with an inclusion of *laggīs*, *relās*, *mukhrās*, and *tihā'īs*¹⁴. With the introduction of *bols*, Stewart provides practical, theoretical, and contextual examples. Alternatively, Kippen presents the *bols* of one particular style, Lucknow, in detail: these explanations also include diagrams and contextual examples (Kippen, 2005: xviii-xxv). To see an overview of the *bols* that I have used in this analysis, see section 1.7.

A large part of this study involves transcriptions of live performances. Therefore, it is necessary to also review studies that focus on the subject of transcription.

¹⁴ I will not be discussing *tablā* types of composition in any detail throughout this thesis as they are more relevant to solo style rather than accompaniment.

Wim van der Meer writes:

Visualising music is not limited to transformations of sounds into graphs, it also implies ‘forming a mental image of’, ‘creating a mental image that is similar to a visual perception of’, the act or process of interpreting in visual terms or of putting into visible form (2005:108)

The important aspect to note is that Indian music is mnemonic where special inflections in the recitation will symbolise ornamentation and/or dynamics. Therefore, as Meer writes, many details of Indian music cannot be transmitted on paper. Obviously, there are differences between *rāg* melodies and *tablā* compositions but they both work from a mnemonic system and, to a certain extent, Meer’s comments can apply to *tablā* material.

Sources that I have consulted in relation to *tablā* transcription as such include Stewart, Gottlieb and Kippen: particularly important is an exchange between Kippen and Gottlieb on the matter (2002). The contrasting forms of these scholars’ transcriptions are used to highlight different aspects of the music. It is my intention to highlight the way in which the *tablā* accompanist uses and develops the *ṭhekā* in order to support the main artist. Therefore, my method of transcription includes Western notation so that the reader can easily identify the specific rhythm of the *tablā*. Furthermore, I have included the specific *bol*s so

that the way in which the same material is used and altered throughout the performance can be traced.

Stewart's transcriptions effectively provide the reader with a deeper insight into how the *tablā* techniques are constructed and performed. Stewart's own approach was a combination of classifying strokes according to their acoustic properties and classifying strokes according to their position on the head of the drum (1974:23). In her thesis, Stewart acknowledges that *tablā bols* will vary depending on performance, which makes categorizing a stroke as a name (e.g. *dhā*, *nā*, *tirakita*) difficult. Nevertheless, Stewart, using the approach aforementioned, provides diagrams for the *bols* used depending on the *bāj*.

DĀDRĀ (100-160 MM)

Thekā: DHĀ x	DHIN	NĀ	/ DHĀ o	TIN	NĀ	//
Var.:						
1. dhā	dhin	nāka	/ tā	tin	nāka	//
2. dhāge	dhin	nāka	/ tāka	tin	nāka	//
3. dhāge	dhindhin	nāka	/ tāka	tintin	nāka	//
4. dhāge	dhindhin	nāka	/ nā-trkṭ	tintin	nāka	//
(ghazal: 108 MM)						
5. dhā	dhin	nāka	/ dhāge	tinā	kinā	//
6. dhā	dhinā	dhā	/ dhā--ga	tinā	tā	//
7. dhāge	dhiga	dhāge	/ dhāge	tinā	kinā	//
8. dhāge	dhinā	ginā	/ dhāge	tinā	kinā	//
(dādrā: 144 MM)						

(Stewart, 1974:105)

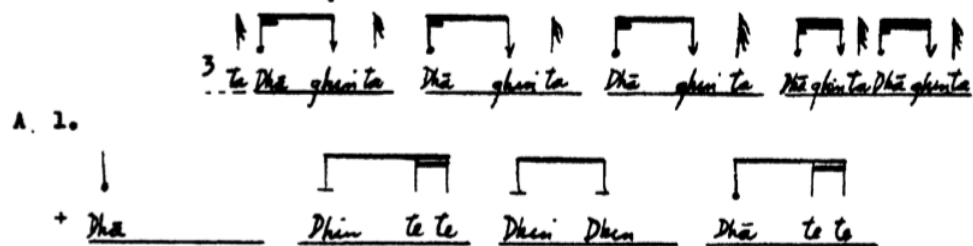
Gottlieb's approach differs in that he uses a combination of spoken *bols* and western notation in order to provide the reader with familiarity and rhythmic accuracy. Gottlieb also goes further in detailing ornamentation with a series of

symbols. Kippen's *The Tablā of Lucknow* (2005) resonates more closely to Stewart's approach in that the spoken *bols* are presented without the need of providing western rhythmic notation. Kippen also provides detailed symbols in order to give the reader an idea of how the stroke is played. This includes the letter 'B' over the *bol* when the *b1y17* is used to play on the *dahin1*, and numbers to indicate the finger used when a stroke is to be played in the centre of the *siy1h2* (2005: xvii-xxv).

The main practical problem I faced in making the transcriptions in this study can be attributed to my own experience with the *tablā*. At the beginning of this research, I began *tablā* lessons in the UK. This happened to be at the same time that I started the transcriptions for this work. So, the transcriptions were based purely on my theoretical knowledge rather than practical knowledge of *bols*. This issue is discussed by Kippen (2002:112) and is what makes his transcriptions the most in-depth and useful. The main issue here is the language of the *bols*; within certain contexts, certain *bols* are worded differently in order to be said more fluently. For example, the *bol Tin* is sometimes spoken as *tā* in order to be said more fluently at a higher speed. Similarly, the *dhā* in *dhātunādhātunādhātunā*, when played at a higher speed is played without the *bāyā*, thus creating a *nā* rather than a *dha*. So, in my transcriptions, the *bols* are literal, though, the reader should be aware that I have acknowledged that the performer may recite the phrase differently. Obviously, regarding the transcriptions themselves, I recognise that my proficiency in *tablā* playing, as well of my ability to transcribe *tablā*, has increased over time since the beginning of this study a few years ago.

Gottlieb's transcriptions in *The Major Traditions of North Indian Tablā Drumming* (1977) aim to "present in written form a representative survey of the major traditions of solo *tablā* drumming" (1977: I, vii). He writes that the transcription and their commentaries are included in order to help the reader familiarise themselves with the nature of the various compositions and the principles which govern performance practices (1977:94). Gottlieb devised a system of notation which represents the timbre of sound produced using symbols attached to Western style durational note lengths. This form of notation provides the reader with an idea of the *bol* sound with some rhythmic accuracy.

Introductory PESHKAR (Theka Bols):



(From Gottlieb 1993: II:71)

Gottlieb's notation, as seen above, give a clear indication to the reader, instructed in Western notation, as to the practicalities of the rhythm. Furthermore, the *bol* name is provided with an indication to its sound via the symbol of the note-head. As well as this, the reader is able to get a sense of the position of the stroke on the left or right drum as directed through the use of upper and lower cases, where capital letters refer to a combination of both hands and lower cases syllables refer to one hand only. Finally, the position of the

phrase within the *tāl* is indicated through the use of numbers, as in the *mātrā* number is indicated.

–	–	– -ghin -ta Dhā	ghin taDhā -ghin -ta
Dhā -ghin -ta Dhā	ghin taDhā -ghin -ta	Dhā -ghin -ta Dhā	ghin taDhā -ghin -ta
Dhā			

(From Kippen, 2002:124)¹⁵

The main complaint raised in *Wajid Revisited* (2002), Kippen’s review and correction of Gottlieb’s transcriptions, is that, because Gottlieb lacks formal training, the “*bol* combinations often seemed awkward, or at best unfamiliar, and many compositions were different from the versions I had learned” (2002:116). Beside the fact that Kippen’s system doesn’t aim to provide the rhythm of the phrase using the Western form of notation, the main difference between the transcription approach is that Kippen spent a great deal of time studying the practical approach to transcription with a teacher. This means that when Kippen came to approach the transcription, he had knowledge of the way in which the phrase was verbalised, and exact details on how it is to be played.

In *The Tablā of Lucknow*, Kippen’s transcriptions seek to “present those technical characteristics that are hallmarks of Lucknow tablā playing, and to map out the kinds of composition that figure into the Lucknow repertoire” (143).

¹⁵ The examples here are taken from Kippen, 2002 and not the original texts in order to give the reader a direct comparison of notational styles.

Kippen's system of transcription mirrors the oral tradition of the *tablā* practice; Western notational durations are not used, Gottlieb's use of graphics to indicate the timbre of the stroke is absent, and only the *bol* name is present. Indeed, the *bol* names are placed within the *tāl* structure in order for the reader to get an indication of rhythm.

I will outline some of Gottlieb's criticisms of this notational system as well as some of my own which will give the reader an idea of the reasons behind my own type of notational system. In *A Response to James Kippen's Assessment* by Gottlieb (2002), Gottlieb explains that by transcribing the bols according to the different pronunciations encountered, it will confuse the situation and distract from the similarities (2002:168). Due to the *tablā*'s oral tradition and varying styles amongst differing *gharānās*, some *bols* are pronounced differently in different contexts. Similarly, the same *bol* may be given a different name depending on context within the phrase. Therefore, transcribing the exact terminology of the *tablā* performer may confuse the reader as to what sound is represented.

Another point of discussion rests in Kippen's use of upper and lower case descriptions. In Gottlieb's original transcription, upper and lower cases denote combination strokes of the right and left hands, whereas in Kippen's, both upper and lower cases apply to all combination strokes. Gottlieb suggests:

Rather than adding more graphic symbols, the atypical sonorities of the Lucknow tradition can be

clearly distinguished in the following ways: in place of *dhā* to denote the *kinar* stroke, the sur strokes¹⁶ can be noted as *nā* and *tā* [both with vertical lines over the a] (2002:168).

So, Gottlieb states that there should be a clear distinction between the *kinar* and *sur* areas of the *tablā*, using the vertical line above the syllable.

There is more discussion between the two scholars in reference to their notational styles. However, I will summarise the main points as follows: Gottlieb's transcriptions contained many inaccuracies due to lack of performance knowledge. His notation is intricate and highly detailed though this makes a complex passage difficult and tedious to notate with high accuracy. Kippen's notation focuses on *bol* accuracy but the tradition of pronouncing *bols* differently between performers and *gharānās* might give the reader or outsider confusion or difficulties to understand. Furthermore, rhythmic accuracy is difficult to gain with this type of prescriptive notation. These distinctions are vital as in my own transcriptions, I ensure to present the reader with an accessible form of notation with as little ambiguity as possible.

My own notation has elements of both notational systems, though it mostly draws on Gottlieb's combination of Western notation and Hindustānī *bols*. I have used Western notation in order to indicate specific rhythms: in my view, it

¹⁶ *Kinar*, referring to the outside rim of the right *tablā* head, and *sur*, referring to the inner rim of the *tablā* head.

is essential to realise the rhythm of the *tablā* phrases in order to gain a clear picture of how repeated *bol* phrases are treated as the music progresses. Furthermore, the rhythmic accuracy is vital in analysing how the *tablā* accompanist plays in relation to the rhythm of the main artist. *Tablā bols* are also provided though, due to the author's limited training in the *tablā*, though this training as derived from the same 'lineage'¹⁷ as the performer analysed in this study, there may be some inaccuracies in the *bol* pronunciation that would normally be used by this artist. In these transcriptions, I have assigned a *bol* name to a stroke which remains consistent throughout the thesis rather than altering for recitation purposes that is coming in *tablā* compositions.

2.6 Conclusion

I have reviewed literature in various areas: the only article, to my knowledge, written solely on *tablā* accompaniment; *tablā* studies in general, to which a rapidly growing amount has been written; studies about the historical development of the *tablā*, to which there is some confusion over the origin of the instrument; the *tablā* musician's social status, including some discussion on *gharānās*; the role of the accompanist in general, where I found mostly articles that detail the development of Western accompanists rather than Indian; issues of gender; and transcription, with a particular focus on the transcriptions of Gottlieb and Kippen. The subject areas that are most relevant to my study include the *tablā* accompaniment, *tablā* studies, role of an accompanist, social

¹⁷ The term 'lineage' is not supposed to refer to any specific sense of a *gharānā* but rather is supposed to present the idea that my *tablā* instructor is the pupil of the *tablā* performer in the analysis. Therefore, phrases and *bol* pronunciations can be assumed to derive from the *tablā* performer featured in this study.

studies, and the transcription debate. However, the other areas that are included build a picture for the reader in order to understand the position of the tablā accompanist. The areas where there is little written include the tablā accompanist, which is the main aim of this study, and the issue of gender. Although the tablā's main role has been one of accompaniment, there is very little written about how the tablā accompanies, and no extant analysis of this. This is the main gap that this dissertation fills.

Chapter 3: Interview Material

3.1 Introduction

It was important to interview tablā players with a particular focus on Vishwanath Shirodkar whom I analyse in the following chapters. This is essential in order to understand the theoretical approach to the way in which he accompanies. I was also given the opportunity to ask direct questions about the performances themselves. Seeing as I transcribed the performances prior to the interviews, I was able to question Vishwanath on his style of accompaniment, the reasons behind why the style changed at certain places, how he thinks of his socio-musical position on the Hindustani stage, and the why he treated the *theḱā* in this manner.

Further to this, I interviewed Shahbaz in order to gain a separate perspective on Vishwanath's ideas. This way I was able to assess whether some theoretical approaches were held by more than one tablā accompanist. The material that I have gained from the interviews were used as a guidance for detailed analysis where I was able to assess the success and the disparities between the theoretical approach and the actual practice on stage. The broad ideas discussed in the interviews are used as a focus in this chapter whilst the specific issues that deal with the performances are brought forward in chapters 4 and 5.

The chapter begins with the discussion of the role of the subordinate tablā player. Vishwanath Shirodkar's understanding that he should dedicate himself

to supporting the main artist is contrasted with Shahbaz Hussain's ideal of a more equal relationship between co-performers. The ability to understand the soloist's thought-process¹⁸ is linked to the idea of supporting the main artist and is here presented as a characteristic of an ideal accompanist.

The second section of this chapter deals with the other aspects of the main artist that affect the accompaniment, including the discussion of changes in pitch and rhythm, and the translation of *bols* from main artist to accompanist. A key issue here is the extent to which the *tablā* player can take initiative. The final sections discuss the instances where the *tablā* player is permitted a chance to perform a solo style passage. This is usually the case with an instrumental main artist but, as shown in chapter 5, also happens to a lesser extent within *khyāl* vocal music. This section will show that within these sections, the *tablā* accompanist is able to assume more autonomy over his playing.

¹⁸ *Thought-process* is used in this thesis to refer to the main artist. The term describes the way in which the main artist is unfolding the *rāg* throughout the performance. This would be different for every main artist and the term is also meant to be differentiated from the idea of the character of the *rāg*. The character of the *rāg* will have a bearing on the thought-process of the main artist but it is not an equivalent.

3.2 The 'Submissive'¹⁹ Role of a Tablā Player

Vishwanath Shirodkar speaks very clearly about his role on the Hindustani stage. He states that his duty is to do whatever is necessary to produce the best quality music possible. In order to achieve this, Vishwanath states that he must blend with the soloist:

Many a times you have ... a set of three musicians performing on stage: the centre stage artist – that's the main artist – and you have two accompanists, with the vocal classical part: harmonium and tablā. We both [accompanists] are not individuals performing when we are accompanying... it [the performance] is one big human being performing... the same guy who is singing, the same is playing the tablā, and the same guy is accompanying on the harmonium. (Personal Interview. Dombivali, 2015).

Here is a deferential tablā player who yields to the music via the main artist for

¹⁹ *Submissive* and *passive* refer to the attitude of the accompanist during the performance. There is an important distinction between the two states of accompaniment. The submissive performer is someone who acts to a high degree but does so in a position where all actions are done so to support the main artist. In contrast, a passive performer is one who acts little. This accompaniment may be basic where the necessary components are provided but nothing more.

the sake of the performance, for the purpose of creating the most beautiful music possible. He is not Vishwanath, the tablā accompanist or a separate entity, but rather he is performing as if he was part of the main artist. This viewpoint goes beyond Nainpalli's idea of soloist and accompanist playing as a partnership (2005:62). According to Vishwanath Shirodkar, at no point can the tablā player be on the same level as the soloist; instead he must place himself in the service of the main artist. The actualization of this service and support will vary depending on the level of support the main artist requires. In general, this approach is consistent with the hierarchy between the soloist and accompanist, as previously discussed by Clayton and Leante who describe Vishwanath's surrendering of his own identity in order to merge with the soloist (2015:424-25).

Shahbaz Hussain offers an alternative view of this relationship where the main artist and accompanist work as co-performers. His viewpoint can be explained with his assertion:

So, the question... we should be asking is: is the tablā player working as a team, you know, as the same level as the singer or sitar player, whoever he's accompanying, or is the tablā player doing something more passive? So that is one thing the tablā player needs to decide, what role he is playing. (Personal Interview, Newcastle, 2016).

Here, Shahbaz infers that there is a choice for the accompanist between a passive accompaniment and a co-performer who may be at the same level as the main artist. There is no sense of the submissive accompanist who Vishwanath implies in his statement. The two musicians have dissimilar views which portray different interpretations of the musical role of the *tablā* player in performance. The relationship that Shahbaz describes is possible and is probably becoming more popular in modern Hindustani Music, mostly due to the rising recognition of the *tablā* soloist. However, this contrasts with the position expressed by Vishwanath Shirodkar.

The two attitudes, blending with the main artist and acting as co-performer, mainly differ in the way the identity of the accompanist is conceived in performance. The former is a negation of oneself in order to become whole with the overall music performance: in abstract terms, there are not three musicians, vocalist, harmonium, and *tablā*, but rather one entity that is unfolding a *rāg*. The latter prescribes to a separate unity where there is a main artist and an accompanist, similar to a relationship described more widely in Western music, as shown in the literature in chapter 2, such as Berliner's *Thinking in Jazz*.

Vishwanath Shirodkar discusses his role in relation to the unfolding of the *rāg* by the main artist:

The unfolding of the *raga* is a continuous thought-process. If it is a continuous thought-process, I cannot go away from that thought and play something which

I want to play. I have to be within that thought.

(Personal Interview. Dombivali, 2015).

As a *tablā* accompanist, Vishwanath has to be completely aware of two things: what the vocalist is singing and what the vocalist is feeling. With this insight, the *tablā* accompanist is able to blend with the thought-process of the main artist, which ultimately creates unity. If Vishwanath plays something that is not initiated by the vocalist, then the blending has failed and Vishwanath is not part of the ‘big human being’ (personal interview. Dombivali, 2015) who is unfolding the *rāg*. The idea of blending with the thought-process is vital for the accompanist.

To reiterate, according to Vishwanath Shirodkar, the blending of musicians’ identities is an essential component of a successful accompaniment. Otherwise, the accompanist is not offering full support, but rather, he is offering some of his own ‘ego’ to the performance: this will result in two distinct personalities performing on stage, and might compromise the essence of the *rāg* and the success of the performance.

Regardless of how the relationship is conceived, many things remain the same: the main artist directing the tempo, *tāl*, and the progression of the *rāg*; the mindset is different. Furthermore, Shahbaz ultimately presents two choices that the *tablā* player must decide between before his performance: one is that the *tablā* player acts as part of a team, or rather on the same level as the main artist. This idea of equality and teamwork is not present in Vishwanath’s ideal of blending

and is rather a more modern dynamic of the Hindustani Stage. The following section discusses how the *tablā* accompanist needs to blend with the thought-process of the main artist in order to create the most successful performance.

3.3 Responding to the Main Artist and Taking Initiative

This section describes further parameters that will have a direct influence on the accompaniment. Here I discuss a number of matters including, how a change in pitch by the vocalist rising to the upper octave has a direct impact on what the *tablā* accompanist should play, and the translation between the material of the main artist and the accompaniment. In this event, the *tablā* accompanist interprets the melodic line and translates it into a *tablā* accompaniment²⁰.

Vishwanath Shirodkar gives a specific example of the vocalist, who is following the initial *rāg* development, changes from a particular section to *tāns* or *bol bānt*. It is at this moment where the *tablā* player may feel that he can be more flexible with the material.

²⁰ This is discussed here because it is clearly something that the accompanist considers whilst playing. However, there is not enough evidence to provide a way of analysing the translation or the method of translating from melodic to percussive. This is due to the fact that this phenomenon is most likely to appear in instrumental music rather than vocal genres. Though, because it was mentioned in interviews, I have added it as a consideration of the accompanist.

Vishwanath states:

There is a change in rhythm and that is the time where he deals with the rhythmic patterns... in terms of notes, I am dealing with the same patterns in terms of my syllables.

(Personal Interview. Dombivali, 2015).

The strokes that the *tablā* accompanist chooses to play and the manner in which he plays them is determined by the mood of the *rāg*. This means that the character of the *rāg* will also be communicated through the *tablā* playing. The *tablā* accompanist will decide on the *bols* that decorate the *ṭhekā* according to what and how the main artist is singing. This is where the translation happens: the vocalist will sing a phrase and the *tablā* player will translate this phrase into his own language or *bols*. Vishwanath mentions the immediate reaction to what the vocalist is playing, as he states,

I cannot decide now, when I am practising, that I'm going to play this particular pattern today... even if Seema²¹ is my wife and I am accompanying her today, and probably I have practised with her, maybe three or four times, I really don't know what she will do today... So, depending on what she is going to

²¹ Seema Shirodkar is an experienced harmonium player who both accompanies and plays solo concerts. She is Vishwanath's wife.

do... I improvise.

(Personal Interview. Dombivali, 2015).

The tablā player must immediately react to what the main artist is playing; his playing is determined by this action. The method of translation and the result of the translation is not clear from the interview material, and will be explored in the analysis sections.

Oxford Music Online defines improvisation as “either an immediate composition by its performers or the elaboration or adjustment of an existing framework” (Nettl, 2017). This ‘immediate reaction’ is described in the context of tablā accompaniment by Vishwanath:

You have to be very efficient with your technique... he [the main artist] brings a question to me, in terms of notes, and immediately, first thing is understanding the question. If I do understand the question, I can answer it. So, your reflexes have to be very strong and that’s one of the moments you are supposed to react... and immediately convert those rhythmic notes into your syllables. So, you have to visualise it, realise it, and immediately react... So that is why I said he [the tablā player] has to be a very efficient and good tablā soloist. (Personal Interview.

Dombivali, 2015).

Even in this interview, Vishwanath specifically states that this is when he gets the *liberty* to improvise. He describes this process as an interaction where the accompanist and soloist ‘trespass’ into each other’s areas and this is *allowed*. Nevertheless, within this, there are limits. The improvisation of the *tablā* accompanist depends on the level of competence of the main artist: if the main artist is not as good then the *tablā* accompanist is not supposed to exceed the soloist’s limits. There is an assessment period where the *tablā* player judges how competent the soloist is and this period for Vishwanath usually lasts about two or three rhythmic cycles (Personal Interview: Dombivali, 2015); when this is determined, he can improvise at the correct level.

This situation reveals a different aspect from the main artist maintaining control over the accompanist. While it is still true that the accompanist is working in order to support the main artist, he is also assessing the competence of the main artist. A fully competent *tablā* player, seemingly, can work at any level that the soloist can maintain and this is altered accordingly. It is not certain whether this works in reverse order, where the soloist must work at a level that the *tablā* player can support. This is a question that I cannot explore within this study as I only analyse performances by a senior and highly competent *tablā* player. To expand, there is not a sense from the interview that a main artist would have to lower their level, or play in a simpler manner, if the *tablā* accompanist is not as accomplished as the main artist, or if the *tablā* accompanist is unable to perform the particular *rāg* that the main artist wishes to perform.

To note the extreme situation in relation to this, Vishwanath states that when he accompanies a junior soloist, he must maintain every aspect he has mentioned before about blending and not exceed his limits. He states, when accompanying a junior vocalist,

I have to support him and blend with him, enjoy his music and help him come out with the best; that is everything. So that has to be my role. I cannot just keep telling him, 'I am a senior, you need to respect me, you need to bow down...' that's not right at all. (Personal Interview. Dombivali, 2015).

This again highlights a complex situation where the tablā musician, who is usually subordinate to the vocalist, actually takes a more autonomous role by deliberately playing beneath his limits in order to match that of the vocalist. By doing this, this supports the vocalist and provides the service that the vocalist needs. The relationship seems paradoxical but it is what Vishwanath states is necessary in order to produce the most effective music.

3.4 Accompanying Instrumentalists

This study primarily focuses on the accompaniment style within the *khyāl* genre of vocal music. However, by scrutinising the differences of accompaniment styles between vocal and instrumental music, the focus of this study will become clearer. In our conversations, in fact, Vishwanath Shirodkar pointed out how there are distinct differences between vocal and instrumental settings.

Vishwanath asserts that one must be a good *tablā* player in order to accompany vocal music but one must be an excellent *solo* *tablā* player in order to accompany instrumental music. This distinction is due to the fact that in instrumental music the main artist and the accompanist share instrumental interplays. During these sections, the *tablā* accompanist must immediately react to the main artist. The soloist will deal with rhythms in terms of notes, and then the *tablā* player must translate or convert this pattern into his own syllables; it is still necessary, however, that the *tablā* player is playing within the context, or ‘thought-process’ of the instrumentalist. As a result, similar parameters are in place as they are in vocal music.

As I have discussed above, playing within the thought-process of the soloist is not unique to instrumental recitals, but the difference here is that the *tablā* musician has a more prominent role as the two musicians play in a conversational style that is more akin to a duet. However, this duet is directed entirely by the soloist. So, the *tablā* player will only answer a question from the soloist when it is proposed to him; he is not free to ask the instrumentalist questions. Nevertheless, if the *tablā* player is permitted to, he may expand on a

certain rhythm or generate a different kind of rhythmic pattern, which the instrumentalist will, in turn, exploit.

The difference between the vocal and instrumental music is that the *tablā* assumes more independence when accompanying an instrumental main artist. Once the instrumentalist has completed the *jhālā* section of the *ālāp*, the *tablā* player's role begins; Vishwanath Shirodkar explains how at this point the main artist begins a composition called *masītkhānī gat*, a sixteen-beat pattern, to which the *tablā* accompanies:

I begin with my accompaniment. But I am not playing the *ṭhekā* of the *tāl*, I start improvising... I start with my solo. It's a kind of solo, not exactly a solo [but] a small piece, which I play... I end with the *tihā'ī* and come to the *sam* and then he begins playing. (Personal Interview. Dombivali, 2015).

The solo style passage that the *tablā* player performs when entering the performance, highlights the type of role the *tablā* player assumes in this instance. However, it must be clarified that in *Khyāl*, the *tablā* player usually has to wait until much later in the performance to get a chance to 'solo', if this opportunity comes at all. As stated above, the solo sections are a chance for the accompanist to gain some autonomy. Furthermore, they are not dependent on the discretion of the main artist, but, rather, they are an accepted aspect of instrumental music.

Therefore, the accompanist is not relying on the main artist to be permitted a solo section; he is in fact entitled to one owing to the characteristics of the genre.

The parameters of the solo section allow the *tablā* accompanist to show the audience a certain level of skill which continuously playing the *ṭhekā* would not usually allow. This produces a contrast to the role of the *tablā* player in a vocal composition. Earlier, I discussed Vishwanath's view that the accompanist should blend with the main artist and play as if he were not himself, but rather the main artist. This is done in order to follow the main artist's thought-process, which would in turn produce the most effective performance. In a situation with an instrumental soloist, this blending is not as apparent; since the *tablā* begins with a solo, it is not obvious whether or not the accompanist is following the main artist's thought-process. The solo sections in the vocal genre are given to the accompanist at the discretion of the main artist and this would usually happen further into the performance. Therefore, at these moments, the *tablā* player must continue the thought-process of the main artist. In instrumental music, the call-and-answer section is a necessary aspect of the genre and the *tablā* solo section initiates this technique.

3.5 Conclusion

In this chapter, I have discussed some of the factors that have an impact on *tablā* accompaniment, which are linked to wider aesthetics of performance. The first aspect presented is the model I put forward and labelled ‘submissive *tablā* accompanist’ which differs from the ‘co-performer *tablā* accompanist’ and the ‘passive *tablā* accompanist’. The *tablā* accompanist is not labelled ‘submissive’ owing to his inaction or his domination from the main artist, but rather, his ability to blend with the main artist. This, in contrast, requires a great deal of action and skill. The reason for this blending is simple: the accompanist must be part of the thought-process of the main artist. This way, the musicians will move as one and the unfolding of the *rāg* will be unambiguous and as effective as possible. I argue that without it the ideal accompaniment cannot be achieved. The thought-process originates in the main artist and is then passed to the accompanists who have blended with the soloist. This is necessary in order to present the *rāg* as one performing entity: the musicians’ personalities or egos are not part of the musical result; they must all capture the essence of the *rāg*, which can be found in the thought-process of the main artist. Familiarity between musicians highly facilitates this process: If the accompanists know the main artist and his style, then they will also be familiar with his thought-process. On the other hand, if one is less familiar, then there is an assessment period during which the accompanist must get to know and understand the thought-process of the main artist.

The following chapters will use two case studies, two performances in *ektāl*, to assess the conclusions of chapter 3 against an analysis of the accompanying

material presented by the tablā player and the musical relationship between the main artist and the tablā player. This is done mostly with transcriptions but the discussion of interview material here will inform most of the arguments that are put forward.

Chapter 4: Analysis Part 1: Elaboration, Variation, and Deviation of the *Thekā*

4.1 Introduction

This chapter and the next present the analysis of two *khyāl* performances, one of Rag Multani by Vijay Koparkar and the other of Rag Yaman by Veena Sahasrabuddhe (see chapter 1 for details). Both *rāgs* are performed in *vilambit ektāl*, a *tāl* consisting of 12 *mātrās*, divided in to 6 *vibhāgs*, with the clap pattern of X 0 2 0 3 4.

The literature reviewed in chapter 2, and the interview material in chapter 3, suggest that the *tablā* accompanist must provide both consistent *thekā* whilst adding in decorations in order to avoid tedium. This is outlined most notably in Naimpalli (2008), Stewart (1974), Pradhan (2008), and Bourgeau (2008). Throughout the analysis it is expected that the *tablā* accompanist will have stock phrases in which he decorates a consistent *thekā*. The analysis that follows will explore the degree of consistency in Vishwanath Shirodkar's accompaniment, and the ways in which he varies his playing.

Generally speaking, the social hierarchy is observed in which the main artist enjoys a higher status than the *tablā* accompanist. This is noted in several works, including Neuman (1977) Bourgeau (2008), and Clayton & Leante (2016) (see chapter 2) where the social hierarchy is mirrored on the Hindustānī stage. Owing to the presence of this, the main artist decides the majority of the performance

aesthetics, which in turn affect the material that the *tablā* accompanist presents, most notably, the *rāga* and *tāla*. This ties in neatly with the main factor that will determine the freedom accorded to the *tablā* musician: familiarity. The hierarchy is in place but depending on the familiar relationship between the main artist and the accompanist, the latter may be freer in his decoration of the *ṭhekā*.

Analysing two performances with the same accompanists but different main artists gives an insight into a number of things. On the one hand, similarities give insight into Vishwanath Shirodkar's approach to *vilambit khyāl* accompaniment in *ektāl*. Differences between the two examples allow us to consider how specific parameters affect the practice of accompaniment.

4.2. *Ṭhekā*, variation and elaboration in *tablā* accompaniment

The following section focuses on the decorative *bols* of the *ṭhekā* which are used primarily as a pulse-indicating device. Overall, the *tablā* accompanist must strive to ensure that he/she does not elaborate to an extent where the *ṭhekā* is lost or inaudible. In fact, according to some authors, most notably Naimpalli, the *ṭhekā* should not include any variation at all but rather ornamentation. Therefore, it is necessary to define how we distinguish between variation and decoration. This section will begin with a more in-depth discussion surrounding what is meant by the terms, 'variation' and 'decoration'.

4.2.1 The Issue of Variation and Decoration

As discussed before, the *lay* of the performance is so slow that the *tablā* accompanist must divide the *mātrā* into four sub-beats, thus, preserving the pulse. Therefore, the *ṭhekā* used is expanded into what I have labelled the ‘basic-elaborated *ṭhekā*’. It is this *ṭhekā* rather than the skeletal *ṭhekā*²² that is used as the basis for the variations and decorations.

The *tablā* accompanist knows that the *ṭhekā* should be decorated rather than varied: a variation of the *ṭhekā* will encroach on the main artist’s autonomy, present the *tablā* musician’s own ego, and can endanger the main artist’s or the audience’s perception of the pulse. Owing to the slow tempo of these performances, and as a result the high level of decoration required, the accompanist is in danger of crossing the line between variation and decoration. Before the successive cycles are analysed with this in mind, clear definitions of variation and decoration must be outlined.

²² The basic 12 *mātrā ṭhekā*: *Dhin, dhin, dhaghe trkt, toon, na, kat, ta, dhaghe, trkt, dhin, na.*

	X										0										3									
	Dha	Dhin	Dhin	Dha	Dha	Dha	Dhin	Dhin	Dha	Dha	Dha	Tin	Tin	Naa	Naa	Naa	Dhin	Dhin	Dha	Dha	Naa	Dhin	Dhin	Dhin	Dhin	Dhin	Dhin	Dhin	Dha	Dha
T																														
K	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TinNaa	KhinNaa	ThaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	DhaTi	DhaGhe	DhinNaa	DhinNaa	GhinNaa	GhinNaa										
Pl.1	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	TinNaa	DhinNaa	DhinNaa	KhinNaa	KhinNaa										
	ThaTi	ThaKhe	NaaTha	TiRaKiTa	ThaTi	ThaKhe	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	DhinNaa	DhinNaa	GhinNaa	GhinNaa											
Pl. 2	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTiRa	KiTaDha	TiDha	GheNaa	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	TinNaa	KhinNaa	KhinNaa										
	ThaTi	ThaKhe	NaaTha	TiRaKiTa	ThaTiRa	KiTaTha	TiTha	KheNaa	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	DhinNaa	GhinNaa	GhinNaa										
Pl.3	TiRaKiTa	DhaTi	DhaGhe	NaTiRa	KiTaDha	TiDha	GheNaa	TiRaKiTa	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	TinNaa	KhinNaa	KhinNaa										
	TiRaKiTa	ThaTi	ThaKhe	NaTiRa	KiTaTha	TiTha	KheNaa	TiRaKiTa	DhaTi	DhaGhe	NaaDha	TiRaKiTa	DhaTi	DhaGhe	TiRaKiTa	DhaTi	DhaGhe	DhinNaa	GhinNaa	GhinNaa										

Fig. 1: Composition in *tīntāl*.T = *ṭhekā*K = *qā'ida*pl. = *palṭā*

Stewart and Clayton both outline the concept of *ṭhekā* variation as a phenomenon where one adds or subtracts from the skeletal structure (Stewart, 1974:129; Clayton, 2000:52). Neither author acknowledges a distinction between variation, decoration, or elaboration. Stewart seems to use variation and decoration interchangeably.

The *tablā* musician's theoretical approach to accompaniment forbids the crossing between decoration to variation. Therefore, it is necessary to distinguish between these terms. As a result, one can evaluate if a *tablā* accompanist has crossed this boundary. Overall, I argue that the two *ṭhekās* presented in the performance analysed in this thesis are decorations rather than variations.

By comparing the practice of *tablā* solo, the difference between decoration and variation is clear. Fig. 1 presents a *qā'ida* and multiple *palṭās*²³ of a simple composition in *tīntāl*.²⁴ The *ṭhekā* is used in this composition as a structural foundation. The organisation of *mātrās*, the type of *bols* used, and the clap pattern can be observed in the *qā'ida*.

²³ *Qā'ida* is the theme and the successive *palṭās* are the variations that use the *qā'ida* as the basic material from which to draw upon.

²⁴ A *tāl* in 16 *mātrās* organised into 4 beats.

Characteristics of the *Qā'ida*²⁵ composition

- The *Qā'ida* follows the structure of the *ṭhekā*.
- Only *bols* that appear in the *qā'ida* are used for the *palṭās*.
- *Bols* of the *qā'ida* and *palṭās* do not align with the *bols* of the *ṭhekā*.
- *Tin* only appears at the end of each *palṭā*.
- *Palṭā* 3 starts with *tirakita* rather than *dhin*.

Furthermore, the practice of *tablā* solo requires the *tablā* musician to perform the same *qā'ida* at varying speeds, e.g. first speed, double speed, quadruple speed. Therefore, the alignment of *bols* to clap pattern can change. The difference between the variation of the *qā'ida* and the decorated accompaniment in VK's performance is summarised by the fact that the *ṭhekās* presented in the two performances of this dissertation always sound like versions of the skeletal *ṭhekā*. It is used as a foundation into which decorative *bols* are then interpolated. The *qā'ida* and its variations do not do this. The *ṭhekā* is used as an abstract concept where only the clap structure and *bols* are used as a foundation. In other words, the *tablā* accompanist is to provide the *ṭhekā* whereas the *tablā* soloist is to improvise upon the *ṭhekā*.

²⁵ This composition was given by Shri Navneeth Rao, Mumbai, September 2015

Vishwanath describes this phenomenon as thus:

When he is unfolding the *rāg*, I am just supposed to provide him with that rhythmic cycle, that's it. I am not supposed to keep improvising the *ṭhekā* of the *tal*... If he [the *tablā* player] just plays the *ṭhekā*... it becomes monotonous. So, to break that monotony, small improvisations here and there, small decorations here and there are permissible (Personal Interview, Dombivali, 2015).

Vishwanath states that improvisations should not vary the music, as one would expect in a jazz melody or a Classical variation. On the other hand, in *tablā* solo, improvisations are necessary. They are a tool to take a composition and displace the pulse in creating complex phrases that highlight the player's technique and skill. The usage of 'improvisations' in this quote outline how the *tablā* accompanist will fill in the empty space with *bol* phrases that may be thought to be spontaneous but are actually likely to have been predetermined in practice.

As stated in chapter 2, the *ṭhekā* that the accompanist provides formulates in a manner that gives a clear pulse without deviation. This ensures that the *tablā* accompanist provides a firm foundation for the main artist. However, Nainpalli describes how the *tablā* musician must provide a measured, balanced, and resonant *ṭhekā* without sounding like a metronome (2005). The equipoise

between these two essential accompaniment attributes requires a refined skill. Shahbaz Hussain dictates how this is the most important factor for a *tablā* accompanist:

Personally, I think what makes a good *tablā* accompaniment is the fact that the *tablā* player provides the *ṭhekā*, or the time cycle, in such a way that it's almost like a *tanpura*²⁶. What the *tanpura* plays is right at the back and he or she is providing the drone. The *tablā* player is doing the exact same but, obviously, rhythmically, providing a clear map of the *ṭhekā* (Personal Interview, Newcastle, UK).

Here, Shahbaz expands the idea that the *tablā* player is a passive entity in relation to the main artist. The *ṭhekā* should be perpetual and in the background. The decoration or the treatment of the *ṭhekā* should never skew the clear outline of the *ṭhekā*.

The extreme slowness of the *vilambit lay* elongates the pulse to such a degree that it proves difficult to recognise. As a result, the *tablā* accompanist must decorate the *ṭhekā* and fill in the gaps between the main *bols*. Nevertheless, in spite of the various decorations, the original *ṭhekā* must be audible throughout the performance. I will now review how this is achieved in each performance.

²⁶ A long necked, plucked string instrument which provides a continuous harmonic drone.

There are various ways of decorating the *ṭhekā*, including the addition of complex rhythmic patterns which function as an elaboration on the simple rhythmic structure of the *tāl*. One such example is provided by Baily who writes that rhythmic ornaments are needed to decorate particular beats, especially the *Sam* (Baily, 1974). However, the danger in this level of decoration is that the complexities of the elaboration will confuse the rhythmic cycle (VS, Personal Interview, Dombivali, 2015). Vishwanath observes that small improvisations here and there are *permissible*²⁷ but one is not supposed to disguise the rhythmic cycle in a manner where the main artist will not understand what the accompanist is playing (Ibid). The *ṭablā* player is not supposed to ‘disturb’ in a way that would essentially affect the blending of the musicians, and as a result, the overall performance.

The relation between tempo and metrical structure is outlined in Clayton’s *Time in Indian Music* (2000). Clayton describes how it is not always appropriate to use the *mātrā* as its usual function of the tactus (2000:76-8). The *vilambit laya* requires the listener to shift the pulse level into another division as the duration of the *mātrā* is too long to serve as a regular beat. Therefore, the pulse is heard in quarter beats of the *mātrā*, shown in the notation throughout this chapter. The following section will analyse how the basic *ektāl ṭhekā* is used as a foundation for the *ṭhekā* in these two performances.

²⁷ This is placed in italics to emphasis the notion of the innate rules of the *ṭablā* musician.

4.2.2 The Importance of Familiarity

In many musics, familiarity between the soloist and the accompanist is an important factor in how the accompaniment is manufactured. The preferred relationship in Hindustani music is usually one where the soloist and accompanist are familiar enough to know each other's idiosyncrasies. The resulting consequences are not just personal but also musical; a performance presented by two musicians who are unfamiliar with each other may result in an awkward or disrupted performance. A familiar relationship between the main artist and the accompanist is not always possible.

Vishwanath discusses how he is aware to a greater extent of how the *rāg* will progress if there is a greater familiarity between himself and the main artist. Owing to the improvisatory nature of the music, he cannot be certain of how each performance will develop. For this reason, he must always remain cautious with his accompaniment. After some time, the accompanist can alter his playing in ways he knows the main artist will be comfortable with (Personal Interview, Dombivali, 2015). This familiarity is essential in order to follow the main artist's thought process.

I will remain cautious when I am performing. I will not take the kind of liberties I will take if I am performing with a person with whom I have been working for the last twenty years. I am a little cautious, but that thing is

also for maybe another ten minutes... after that,
everything is normal (Ibid).

This is further supported by Shahbaz Hussain who describes a specific occasion in Durham, February 2016, where he performed with *khyāl* singer Ranjani Ramachandran. He states,

For the first few minutes, I was still trying to find my feet... but after a few cycles, after five or ten minutes, I got used to her sound and the way she was treating the *rāga*... so after that I got more comfortable with her and as the evening progressed we got more comfortable with each other. (Personal Interview, Newcastle, 2016).

Shahbaz describes how the sound check and rehearsal was merged for a duration of 15 - 20 minutes before the performance. In cases like this it is not until part way through the performance that the *tablā* player understands how the main artist is unfolding, or treating the *rāg*, and therefore understands how he is going to accompany in the performance. Overall, it is this period at the start of the performance where the *tablā* musician assesses the qualities of the main artist and then discerns what the main artist requires from the accompanist.

An additional reason for these ten minutes of cautiousness is that, for a few cycles, the *tablā* player will assess the strength and nuances of the soloist. After this point, if the *tablā* accompanist is a highly-trained musician, he will be able

to provide an accompaniment which is most suited to that specific musician. This period of cautiousness is essential in order to blend with the soloist and provide an ideal accompaniment. In fact, Vishwanath states that this is an essential aspect of the perfect accompanist,

Even if he is performing for the first time with a person, nobody in the audience should know that he is performing for the first time. He is supposed to make that person comfortable with the way he is playing and with his gestures, he needs to be supportive. And that is the most important rule of an accompanist: he has to make his main artist very comfortable (Personal Interview, Dombivali, 2015).

Here, we see that understanding the nuances of the main artist goes beyond the accompanist blending with the main artist. The function of this understanding is to make the main artist wholly comfortable so that they can produce the best performance. The success of the performance does not rest entirely on the soloist's skill and talent. Rather, the expression of the full potential of the main artist's skill relies on the accompanist providing a safe and comfortable environment. Moreover, it is essential for the *tablā* accompanist and the main artist to provide for the audience an appearance of secure familiarity between the main artist and the accompanist.

The level of familiarity between the two performers regulates the ‘liberties’ that the *tablā* accompanist can take during the performance. If there is less familiarity, then the *tablā* accompanist will not know whether certain aspects of his playing will be accepted by the main artist. For example, the main artist may become uncomfortable if a complex rhythmic phrase is slightly skewing the pulse of the *ṭhekā*. Some main artists may allow this, but the accompanist will only be aware of this if they have performed with the main artist before. When the main artist is fully aware of the *tablā* accompanist’s capabilities, they are more likely to allow the *tablā* accompanist to perform instrumental ‘solo’ sections during the performance.

This is clearly observable in the performances analysed here. The collaboration between Vijay Koparkar, Vishwanath Shirodkar, and Seema Shirodkar was the first of its kind whereas Vishwanath and Seema have been accompanying Veena Sahasrabuddhe for over twenty years. This familiarity materialises itself in the rhythmic complexities and the more liberal treatment of the *ṭhekā*. These musical decisions could not be taken with VK as the accompanists were unsure, at first, whether VK would be comfortable with such activity. After all, the accompanists must blend with the main artist, and if the main artist is not comfortable with these aspects then there would be a problem. Therefore, the accompanist begins the *rāg* with caution, merely providing the basic *ṭhekā* for a few cycles. After this time, the accompanist is aware of what kind of treatment is needed to support the main artist.

Even though Vishwanath states that the *tablā* accompanist must proceed in a way where the audience does not notice that the co-performers have never played together before, there is still an audible difference between familiar players and unfamiliar players. At no point in the *rāg* performance with Vijay Koparkar does Vishwanath act as freely as with Veena Sahasrabuddhe. Rather, it seems that Vishwanath provides the base accompaniment with a few unadventurous additions. His approach with VS is much more confident.

4.2.3 The Differences Between Accompanying a Male Vocalist and a Female Vocalist

Vishwanath describes some differences in his approaches between accompanying male singers and female singers.

...females are more sensitive than males, and when they are performing also, their music is very sensitive, so we have to [play with a] very soft technique while accompanying females. And with males, you know like, as I say, the playing is very robust. (Personal Interview, Dombivali, 2014)

The success of the accompanist's blending rests in the way the accompaniment is mimicking the timbre of the vocalist is the level of blending that Vishwanath believes to provide a successful accompaniment. These variations are simply an extension of the blending discussed above; if the accompanist does not

complement the sensitivity of the main artist, then the blending effect would be lost.

The issue of gender also directly affects the type of *tablā* used for accompaniment. According to Vishwanath, female vocalists generally sing with the *sā* set as G#, A, or A#, whereas, male vocalists will generally sing with the *sā* set as C#, D, or D#, with a few exceptions singing from E. The size of the *tablā* used will depend on what *sā* it set. When accompanying a male, Vishwanath states for a lower octave *sa* he will use a bigger *tablā*, whereas for an upper octave *sa* he will use a smaller *tablā*. For female vocalists, Vishwanath will usually use a *tablā* which is between these two sizes. The different sized *tablās* resonate differently and thus alter the type of accompaniment provided. Vishwanath observes,

...so, if it [the *tablā*] is resonating, I'm decorating the *thekā* with very few syllables... if I am using a *tablā* which is tuned to the upper octave *sā*, then I am using more syllables... because one stroke dies down very early... Now what happens when I'm using a small *tablā* which is tuned to the upper octave, that stroke, the density of the stroke... it's not that much. It dies down very early. So, for maintaining that particular rhythm, I have to use more phrases for decorating... so depending upon which I'm playing from, my accompaniment differs (Personal Interview, Dombivali, 2015).

The resonances of the lower tuned *tablā* will provide a steady rhythm for the main artist. As the resonances of the higher tuned *tablā* diminish faster, more strokes are needed to provide this rhythm. By extension, the gender of the performer will affect the style of accompaniment. Generally, male vocalists require a larger *tablā* and, thus, will be accompanied with less dense phrases. In direct contrast, female vocalists usually require a smaller *tablā* and will be accompanied with more phrases.

Vishwanath states that, female vocalists generally set the *sā* to G#, A, or A#. To complement this, Vishwanath will either use a *tablā* tuned to the lower *sā* or the upper *sā*, therefore altering the style of accompaniment. However, the reasons for choosing between them is uncertain. The choice may depend on the particular style of the vocalist. A more robust vocalist may require the lower *sā* *tablā*, and vice versa. But if the accompanist is not familiar with the style of singing provided by the main artist, they may be unsure of which *tablā* to use. There are occasions when the *tablā* accompanist will have numerous *tablās* on stage and may decide to change depending on the style of the main artist.

4.3 *Ektāl thekā* & Vishwanath's accompaniment: How the skeletal structure is used in each performance

The *thekā* is the basic pattern of drum strokes that characterises any *tāl*; it is an essential component for *tablā* accompaniment. The *thekā* during any performance must be maintained metronomically and continuously throughout the performance. The exceptions to this rule are during *tablā* solo passages, where there is no need for the *thekā* to be played metronomically, and during imitative passages, either alternating with the soloist (*sawal-jawab*) or matching the main artist's rhythm simultaneously (*sāth sāngat*). All of these practices are relatively rare in *vilambit khyāl* accompaniment. However, in *vilambit khyāl* the *tablā* player's main task is to maintain a steady pulse for both the main artist and the audience. However, the slow speed of a *vilambit* performance means that the *mātrā* pulse, which can be below 15 bpm, is too slow to provide a clear reference. As a result, the *tablā* accompanist must subdivide the *mātrā* and perform the *thekā* with additional *bols* in order for it to fulfil its basic function.

So, the issues that are discussed in this chapter can be summarised with the following statements: the *tablā* player must perform the *thekā* in a manner that provides a strong pulse; the *thekā* must be consistent throughout the performance; the *vilambit* tempo requires the accompanist to add extra *bols* in order to provide a strong pulse; and the additional *bols* must not detract from the basic *thekā*. The challenge presented above is solved differently by *tablā* accompanists across India, but the following research focuses on the accompaniment style of Vishwanath Shirodkar. This chapter will outline

Vishwanath's theoretical approach when providing a *ṭhekā* as an accompaniment, then, using examples from detailed transcriptions, analyse two performances examples.

Vishwanath Shirodkar suggests that his main challenge as the *tablā* accompanist is to add *bols* to the original *ṭhekā* in order to generate a regular pulse but must also refrain from excessive decoration. In the next section I will explore the basic version of the *ṭhekā* he actually plays in these performances, which I will call the Basic elaborated *ṭhekā*, in this light. Owing to the decorative *bols*, there is a danger that the *tablā* player will present a variation on the *ṭhekā*, which is strictly forbidden, as dictated by *tablā* musicians in their scholarly works. This is most notable in Naimpalli's work (2005) and in interview comments from Vishwanath Shirodkar (Personal Interview, 2014). Furthermore, through the analysis of these performers, I will outline possible factors as to why the *ṭhekā* may be decorated differently during certain moments.

4.3.1: The 'basic elaborated *ṭhekā*'

Example 4.1 presents the skeletal *ṭhekā* on which the basic elaborated *ṭhekā* is built. Example 4.2 presents the *ṭhekā* from both performances which is then combined to create a basic elaborated *ṭhekā*, which is used as the basis for the analysis in this chapter. Example 4.3 presents the basic-elaborated *ṭhekā* based on the combination of the *ṭhekā* in both performances. Essentially, it is a *ṭhekā* generated from the commonalities between the *ṭhekās* presented in each performance. The way in which Vishwanath plays *vilambit ektāl* is maintaining

the *bols* of the skeletal structure whilst consistently decorating certain *mātrās* and even certain sub-beats of these *mātrās*, commonly the last sub-beat. These decorations normally do not eschew the pulse and present rhythmic simplicity. This structural map will be discussed later in the analysis.

The basic pattern presented in both performances are quite similar. In *Rāg Yaman*, the basic *ṭhekā* is not introduced until cycle 4 whereas *Multānī* is presented from the beginning. This difference highlights the level of familiarity where, in *Multānī*, the accompanist presents the *ṭhekā* from the beginning in order to gauge the playing style of the main artist. The comparison of the two *ṭhekās* bring to the surface areas during the cycle that are commonly decorated: *mātrās* 1.4, 4, 6, 7.4, 8, 10.1-2, 12.3-4. As stated above, generally the end of *mātrās* will receive a *tirakita* decorative phrase and the *khālī mātrās* will be heavily varied. Sub-beats that do differ between the two *ṭhekās* are normally variations on the *tirakita* decoration with *Yaman* normally being more extensive or complex. Common stock phrases alternate between *ghe – tita* (sometimes *dha – tita*), *ghe tin* (*ghe ghe, dha ghe*).

⊗	DHIN	⊗	DHIN
⊗		×	TI
	GHE		
⊗	DHA	×	RA
		×	KI
		×	TA
⊗	TOO	⊗	NA
⊗		⊗	TA
⊗		×	TI
	GHE		
⊗	DHA	×	RA
		×	KI
		×	TA
⊗	DHIN	⊗	NA

Example 4.1 : Basic *ekāl thekā*

DHIN	GHE	GHE	GHE	TI	TA	DHIN	GHE	TI	TA	DHA	TI	TA	GHE	TI	TA	TIN
DHIN	GHE	GHE	GHE	GHE	GHE	DHIN	GHE	TI	TA	DHIN	GHE	TAT				
DHA	GHE	TIN	DHA	TI	TA	DHA	TI	TA	KAT	TI	TA	TI	TA	TI	RA	TI
DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	GHE	KAT	KI	TI	TA	TAT	GHE	KRA	THE
TIN	KAT	KAT	KAT	KAT	KAT	KTIN	KAT	TIN	NA	NA	NA	NA	NA	NA	NA	NA
NA	KAT	KAT	KAT	TI	TA	TI	TA	TI	KAT	NA	TI	TA	KAT	NA	KAT	KAT
KA	KAT	KAT	KAT	TI	RA	KI	TA	TA	KA	TIN	TI	TA	TI	KAT	TI	TOO
TAT	KAT	KAT	KAT	KAT	TI	TA	TI	TA	TIN	TI	TA	TI	KAT	TI	TOO	TI
DHA	TI	TA	GHE	TIN	DHA	GHE	DHA	DHA	DHA	TI	RA	KI	TA	TI	TA	TI
DHA	GHE	TAT	DHA	TI	TA	DHA	GHE	TI	TA	TAT	KI	TI	TA	TAT	GHE	TAT
DHIN	GHE	TI	TA	DHIN	TI	TA	GHE	TI	TIN	DHA	DHA	GHE	DHA	DHA	TRA	KA
DHIN	GHE	TI	TA	TIN	TI	TA	GHE	TI	TIN	DHA	DHA	GHE	DHA	DHA	TI	TA

Example 4.2: Basic elaborated *thekā* from performance 1 (top line of each bracket) and performance 2 (bottom line of each bracket).

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Example 4.3: The basic-elaborated *thekā* as a combination of both performances.

4.3.2: The 'Basic elaborated *ṭhekā*' of other *tablā* accompanists

Having established that a common elaborated *ṭhekā* pattern seems to underlie Vishwanath Shirodkar's accompaniment in both performances, it is worth putting this pattern in to context by comparing it briefly with a number of other examples of *vilambit ektāl* accompaniment. I will comment briefly on the following performances: Ustad Rashid Khan performs *Rāg Yaman* in *Vilambit Ektāl*, 1989; Pandit Jasraj performance of a *khyāl* in *vilambit ektāl*, “*Turakawa Tanuse Kaise*”, 1984; Pandit, Bhimsen Joshi performs ‘*Raga Kaunsi Kanada*’, 2002; Lakshmi Shankar performing ‘*Rāga Ahir Bhairav*’, 2011.

In the first performance, Ustad Rashid Khan performs *Rāg Yaman* in *vilambit ektāl*, accompanied by Ananda Gopal on the *tablā* (example 4.4), we see some unexpected activity: the decorative *bols* in *mātrās* 1 and 2 are composed of closed *bols*. Rather than comparing this to Vishwanath's basic elaborated *ṭhekā*, it seems that the *tablā* accompanist here presenting a *ṭhekā* more faithful to the skeletal original. In this way, the *ṭhekā* is followed more stringently with a few occasions of substitute *bols*. These are just as common in Viswanath's accompaniments, such as, the *toon* for *na* or the interchangeable *khālī bols*. In this example, the common way to compose decorative *bols* is to simply reiterate the *bol* of the *ṭhekā*.

DHIN	KAT	TA	TI	KAT	DHIN	KAT	TA	TI	KAT
DHA	DHA	DHA	DHA	DHA	TI	RA	KI	TA	
NA	KAT		KAT		NA		NA	NA	NA
KAT	TI	RA	KI	TA	KAT		KAT	KAT	
DHIN	GHE	DHA	DHA	NA	NHA	NHA	KAT	KAT	
DHIN	KAT	KA	TA	TI	KA	DHA	DHA	KAT	

Example 4.4: Ustad Rashid Khan, ‘Raga Yaman (Kaise Ki, Kaise Ki)’ .
<https://www.youtube.com/watch?v=Sya-B2DBOwo> Cycle 1, 1’ 41’’, 46 bpm.

Example 4.5 shows the first cycle of Pandit Jasraj performance of a *khyāl* in *vilambit ektāl*, “*Turakawa Tanuse Kaise*”, 1984. Generally, there is more of a sense of patterns emerging, some of which resonate with Vishwanath’s performances. Though it must also be noted, that the *tablā* player in this recording is also liable to replace open *bols* with closed *bols* for the first few *mātrās*. Overall, the *ṭhekā* doesn’t bare as much resemblance to Vishwanath’s basic elaborated *ṭhekā*. Instead it takes its own form with a few patterns emerging. For example, in performance 1 and 2, the *tablā* accompanist, tends to follow the two quarter notes followed by four 8th notes pattern, though the *bols* do vary. A style that is also seen in Vishwanath’s accompaniments. As in performance 1, there is a stronger tendency to repeat either *ghe* or *kat*, dependent on the context. Finally, a few *bol* phrases seem popular and are used often. Such as the *ghe/na/dha – tita* pattern that is used so often in Vishwanath’s performances. This pattern is not seen as much in performance 1.

Performance 3, example 4.6, Pandit, Bhimsen Joshi performs ‘*Raga Kaunsi Kanada*’ accompanied on *tablā* by Bharat Kamat. There are some moments where the activity discussed above is present though the repeated *bol* idea is certainly more prevalent than the *ghe – tita* phrase; in *mātrā* 6, we can this manifest itself as *na – tita*. In fact, not seen as much in any of the other performances, is the used of silences. In itself, these silences create a more balanced *mātrā* instead of the more active final two beats seen in other performances. Nevertheless, the use of these silences brings into question the need for as many decorative *bols* as we usually do see. If the decorative *bols* are present only to serve as pulse indicators, and this performance has achieved such

without as many decorative *bols*, then a tablā accompanist need may not need as many decorative *bols*, but rather he/she may benefit from the use of silence.

The image displays a musical score for the Raga Kaunsi Kanada in Sirtaj form. The notation is organized into two systems, each containing four staves. The notes are labeled with their corresponding swaras: DHIN, GHE, TI, TA, DHIN, KAT, and NA. The melody is written on a single-line staff with a key signature of one flat (B-flat). The tempo is marked as 58 bpm. The score includes various musical symbols such as notes, rests, and bar lines, indicating the structure and timing of the piece.

Example 4.6: Pt. Bhimsen Joshi, ‘Raga Kaunsi Kanada (“Rajan Ke Sirtaj”)’ : <https://www.youtube.com/watch?v=j6Wa2OPICLc> 3’ 07”, 58 bpm

Performance 4 is Lakshmi Shankar performing ‘*Rāga Ahir Bhairav*’ with Sadanand Naimpalli on the *tablā* (see example 4.7). It is, by far, the most relatable to Vishwanath’s basic elaborated *ṭhekā*. The *ṭhekā* is more rhythmically diverse than the three discussed above. As a result, there are more common patterns emerging. Again, we see the common *ghe – tita* pattern though there is a new idea introduced in *mātrā* 2: *ghe – ghe – tirakita* which is a phrase where the rhythm pervades but the *bols* often change, as in *mātrā* 8, beats 2 and 4, and *mātrā* 12, beat 2. Another common idea, which is popular in Vishwanath’s accompaniments is the *dhin - - ghe – tita* idea, again one where the *bols* are likely to change. In this *ṭhekā*, we see this idea in *mātrās* 1, 2, 5, 8, and 11. Another notable difference between this *ṭhekā* and the others discussed in this section is the balance of *bols* in the *mātrās*, whereas in the other performances, the *mātrās* are heavier in the latter half.

Through this short exercise, two things are certain: the original *ektāl ṭhekā* is maintained by a variety of *tablā* musicians; and the decorative *bols* can change dependent on the *tablā* musician. However, in order to ascertain these statements as truths, one must conduct much more research. It is necessary to see the same *tablā* player perform with a different musician or in a different *rāg* in order to see if they maintain their own basic elaborated *ṭhekā*. More than this, it is necessary to transcribe an entire performance to see if the basic elaborated *ṭhekā* is maintained. Finally, a greater amount of information is needed to purport serious information about these performances. For example, in many published recordings of this time, the *tablā* player is not known as well as the relationship between *tablā* accompanist and main artist.

4.4 Performance 1: Vijay Koparkar, *Rāg Multānī*

Using the basic-elaborated *ṭhekā*, I will compare how each cycle maintains a consistent *ṭhekā* throughout the performance. This is done by highlighting the anomalies in the performance. The relatively few inconsistencies reveal the general consistency of the *ṭhekā*. This is done so *mātrā* by *mātrā*, which is a method that will support the structural mapping of the *ṭhekā*. In other words, I will be able to outline where in the cycle we most commonly observe the presence of decorations and where they are most extensively varied. The analysis is in-depth and presents a succinct look into how each successive *mātrā* is treated in both performances. Through this method, I will be able to outline a structural map on how this *tablā* player often varies his basic-elaborated *ṭhekā*. I have presented the analysis *mātrā* by *mātrā* though with a brief outline on the points of interest for each. Should the reader need further clarification, he is welcome to read through the following analysis of the *mātrā*.

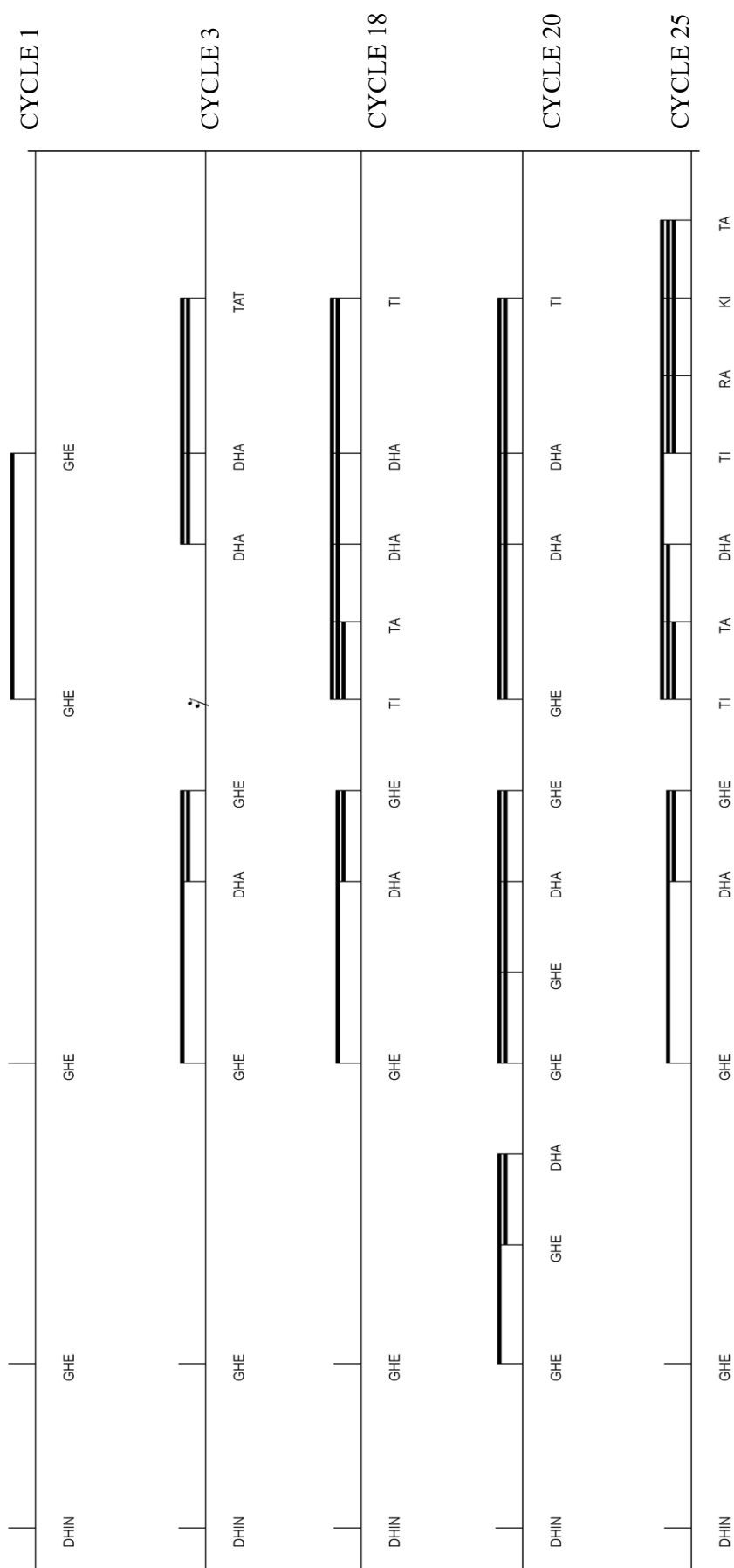
Mātrā 1

The *bols* of the original *ṭhekā* are kept faithfully for the beginning of the performance, with a few *bols* that are repeated during some sub-beats. In cycle 2, *ghe ghe* becomes *gheghetita* (see page 252), which is a common substitution for this sub-beat, though, occasionally, an alternate version, *ghe – tita*, is favoured. A more drastic transformation arrives in cycle 3.

For the first time, we see the common and rhythmically satisfying phrase, *ghe - (na)dha*²⁸. This figure features throughout the performance in various *mātrās*. The fourth sub-beat here, substitutes *ghe* for *dha*, using the rest to displace the pulse. At cycle 12, we are introduced to a rearrangement of the same *bols* to provide a more conclusive pattern, *ghedhadhati*, also seen many times at the end of the cycle (see page 262). At cycle 18, the accompanist presents a slightly more elaborate version of this phrase where the figure is decorated with a swifter *tita*. This new addition is maintained for this sub-beat for many cycles following its introduction.

The greatest variation is seen in cycle 20 where the accompanist uses a fast-paced, *ghe* heavy phrase where *na* accents the repetition in certain places (*ghe + na = dha*). In cycle 25, the accompanist transforms the fourth sub-beat with the decorative *trkt* figure in a smaller note value. Furthermore, the decorative *bols* are embellished with 32nd notes, quickens the pace of the phrase. This idea is repeated but with varying *bols* in cycle 26 (page 276) and is subsequently dropped in favour of one the previous ideas.

²⁸ The ornamental *na* in this phrase is not notated in the transcriptions.



Example 4.8: *mātrā* 1, various cycles

Mātrā 2

Mātrā 2 begins faithfully to the original *thekā* but is quickly departed from in cycles 2 and 3. Cycle 2 sees a great omission from sub-beat 3 (page 252), whereas, in contrast, cycle 3 (page 253) sees a substantial addition where sub-beat 3 is elaborated from *dhin* to *dhinghetita*. Further deviation is seen in cycles 4 and 5 (pages 254 and 255 respectively) where the accompanist introduces *na* into the *mātrā* (sub-beat 3) and *ghe* is repeated in sub-beat 4. *Dha* is used more elaborately from cycle 8 as sub-beats 3 and 4 are given swifter *bols* and a greater use of *bol* repetition. Here, *dhin* and *dha* are repeated in the form of 16th notes, which generates a smooth and consistent phrase.

However, in other cycles, the rhythm seen in example 4.9, cycle 1 is maintained but with varying *bols*. In cycle 12, there are fewer cases of *bol* repetition, and here, there is a greater use of intricate *bol* combinations.

Cycle 37 is the first moment of great rhythmic interest where *na* is used to substitute the first *bol* of the commonly-seen *trktaka* pattern where the new phrase *narakitataka* straddles sub-beats 2 and 3. The majority of the following cycles revert back to the consistent 16th note phrases where there are some variations on which *bols* and *bol* combinations are used,

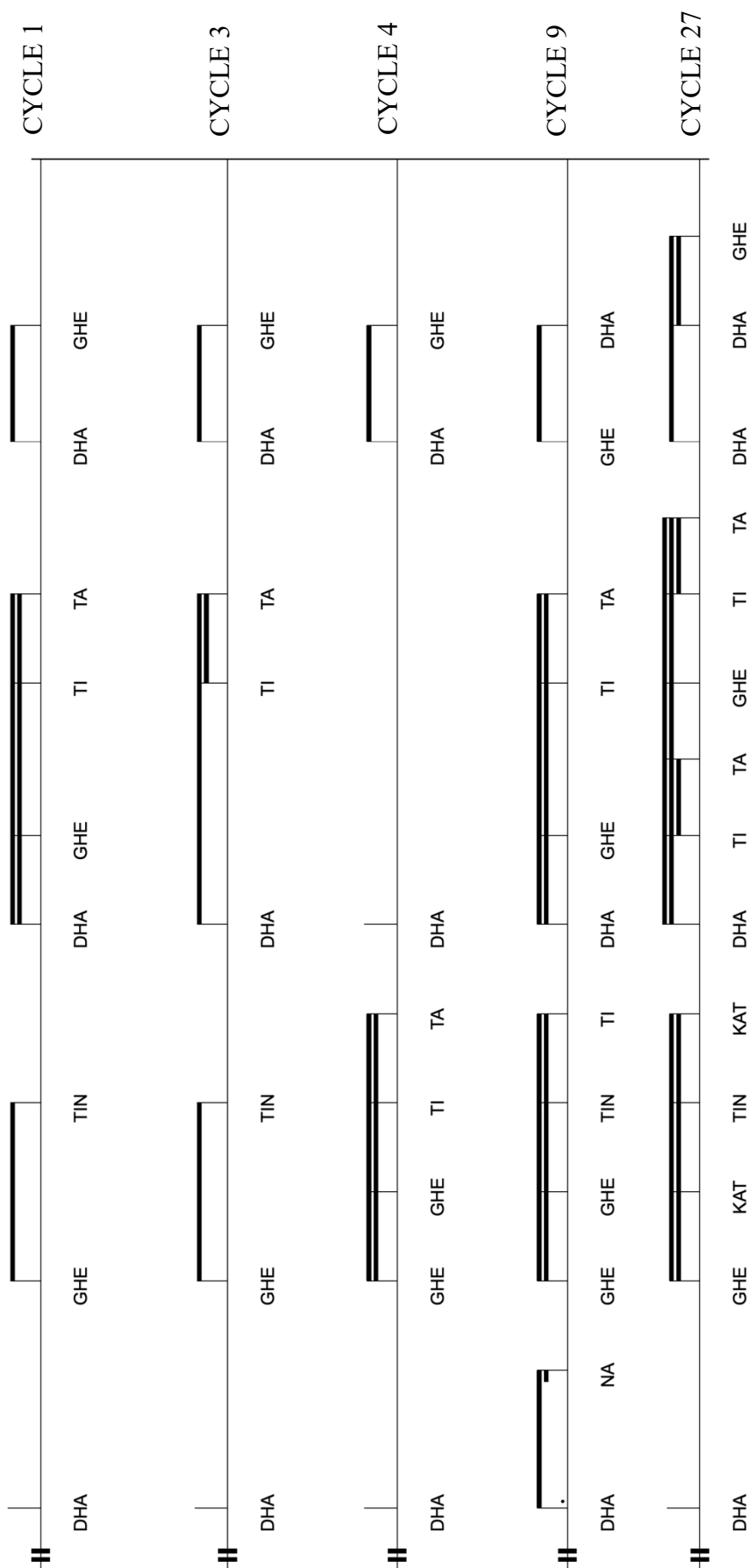


Example 4.9: *mātrā* 2, various cycles

Mātrā 3

From the off-set in cycle 1, *mātrā 3* is treated with a small degree of variation: instead of *dha ghe dha ghe*, we have *dhaghetita dhaghe*, again showing how *tita* is often used to extend and quicken certain *bol* combinations or to break monotony. It must also be noted that cycle 2 is only different due to the need of the accompanist to tune the drum with his hammer, nevertheless, he maintains the pulse with a series of *na* strokes.

Otherwise, as seen in the first two *mātrās*, sub-beat 3 is commonly extended. As first seen in cycle 3, *dha – tita*, is a common replacement in sub-beat 3, but, occasionally, other phrases are witnessed in place of the original *thekā*. Another common, though not as common as the previous example, is the solitary *dha* stroke, first seen in cycle 4. However, other sub-beats are occasionally given variations. In cycle 9, sub-beat 2 is given some variation, where *ghetin* is extended through *bol* repetition to *gheghetinti*. The same sub-beat is punctuated with *kat bols* in cycle 27. From cycle 24 onwards, it becomes common for the accompanist to insert the previously discussed ornamented pattern, *dha – (na) dhaghe*, into sub-beat 4.



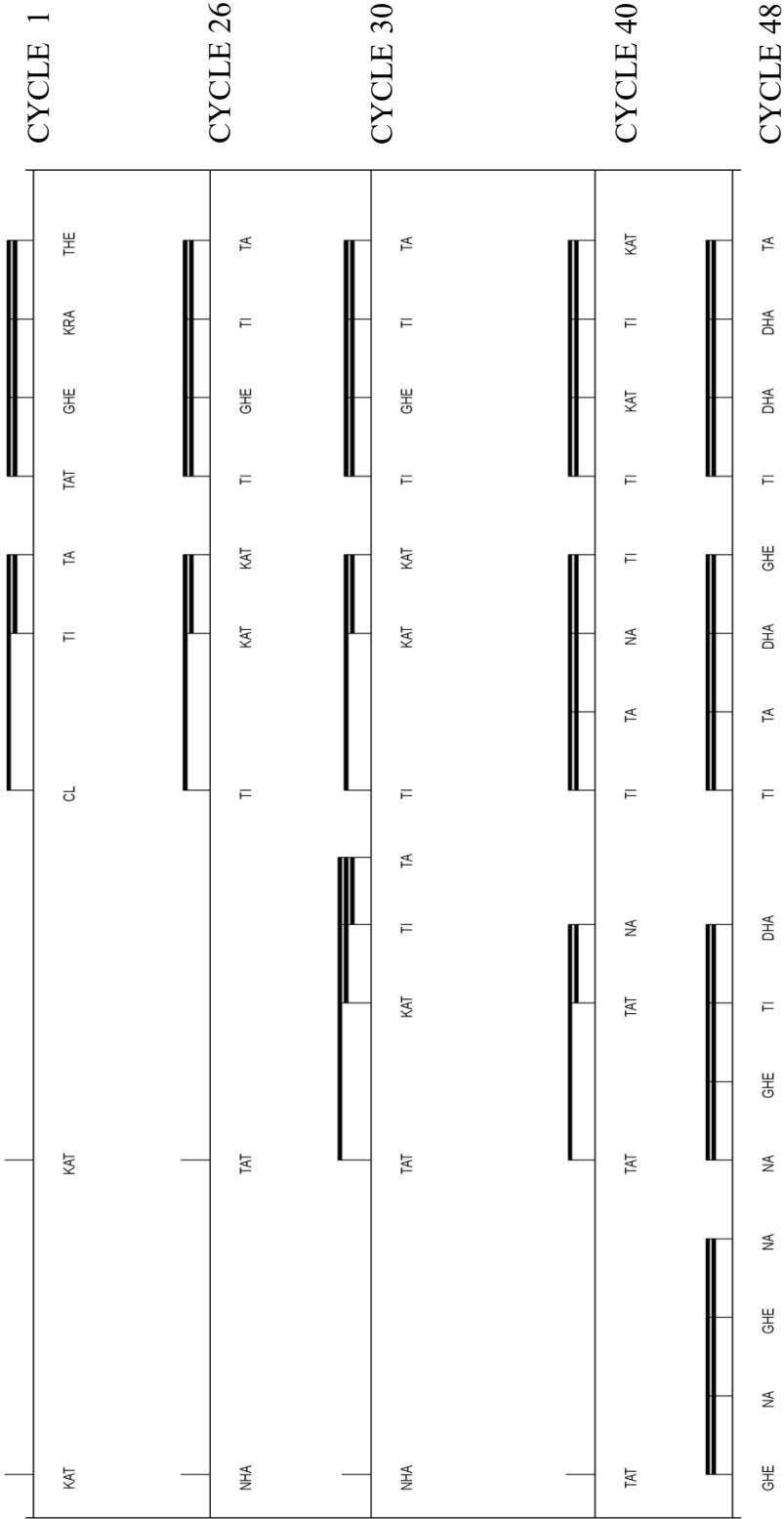
Example 4.10: *mātrā* 3, various cycles

Mātrā 4

As mentioned in section 4.5.4, the *bols ti ra ki ta* are spread throughout the *mātrā* with each *bol* respectively taking a sub-beat each. Therefore, there is great scope for *bol* variation. The most common variation is seen from cycle 1 where, again, sub-beats 3 and 4 are transformed.

This pattern is followed through the majority of cycles but with altering *bol* phrases. The other alternative for sub-beat 4 is *tatkattatkat*. There are occasions where the rhythms are varied but they are few. In cycle 30, sub-beat 2 is given a swifter *bol* phrase, *tat -- kat-tita*, the same cycles see a greater use of the *bol Ki* (click) but in the same rhythm. This sub-beat 2 alternative is used again in cycle 30.

Cycle 40 presents a different rhythm where there is a stream of 16th notes. This is used again in cycle 41 though with a greater use of *na*. The final cycle, 48, extends this activity where the entire *mātrā* is a stream of 16th notes. In this situation, the various *na bols* generate a syncopated pattern.



Example 4.11: *mātrā* 4, various cycles

Mātrā 5

A similar phenomenon happens in *mātrā 5*; sub-beats 3 and 4 are more likely to be varied and they are varied with a straightforward rhythmic phrase. The most common *bol* alternative is *katkattita tin-tita* or *katkattita tin-katkat*. Of course, there are disparities with this formula. In cycle 7, the previous phrase is transformed into *kat katkattinkat* but this is quickly abandoned and the accompanist returns to the previous phrase. This secondary idea is returned to in cycles 12 through to 15 (page 262 – 265), and then again in 17 (page 267).

In cycle 21, the accompanist uses a rest in sub-beat 3 to displace the pulse. In this cycle we also see *na* take the place of *tin* in sub-beat 4. The use of the rest is extended further in cycle 32 where sub-beats 2 and 3 are silent. Furthermore, cycle 37 uses a more interesting rhythmic idea, seeing sub-beats 2 and 4 are displaced. This, in turn, alters the *bols* that are present.



Example 4.12: *mātrā* 5, various cycles

Mātrā 6

Cycle 1 immediately transforms *mātrā 6* in an extensive phrase. The second sub-beat is off-beat and followed by a 3 sub-beat long *bol* combination of *na*, *kat* and *tita*. Subsequently, in cycle 2 and 3, this idea is extended to the entirety of 3 sub-beats but with the same *bols*. There are numerous occasions where this idea is presented.

Other alternatives to this resemble patterns seen in previous *mātrās* where there is a plethora of *kat* followed by a repetition of *na – katkat*, an idea that is also used in many cycles.

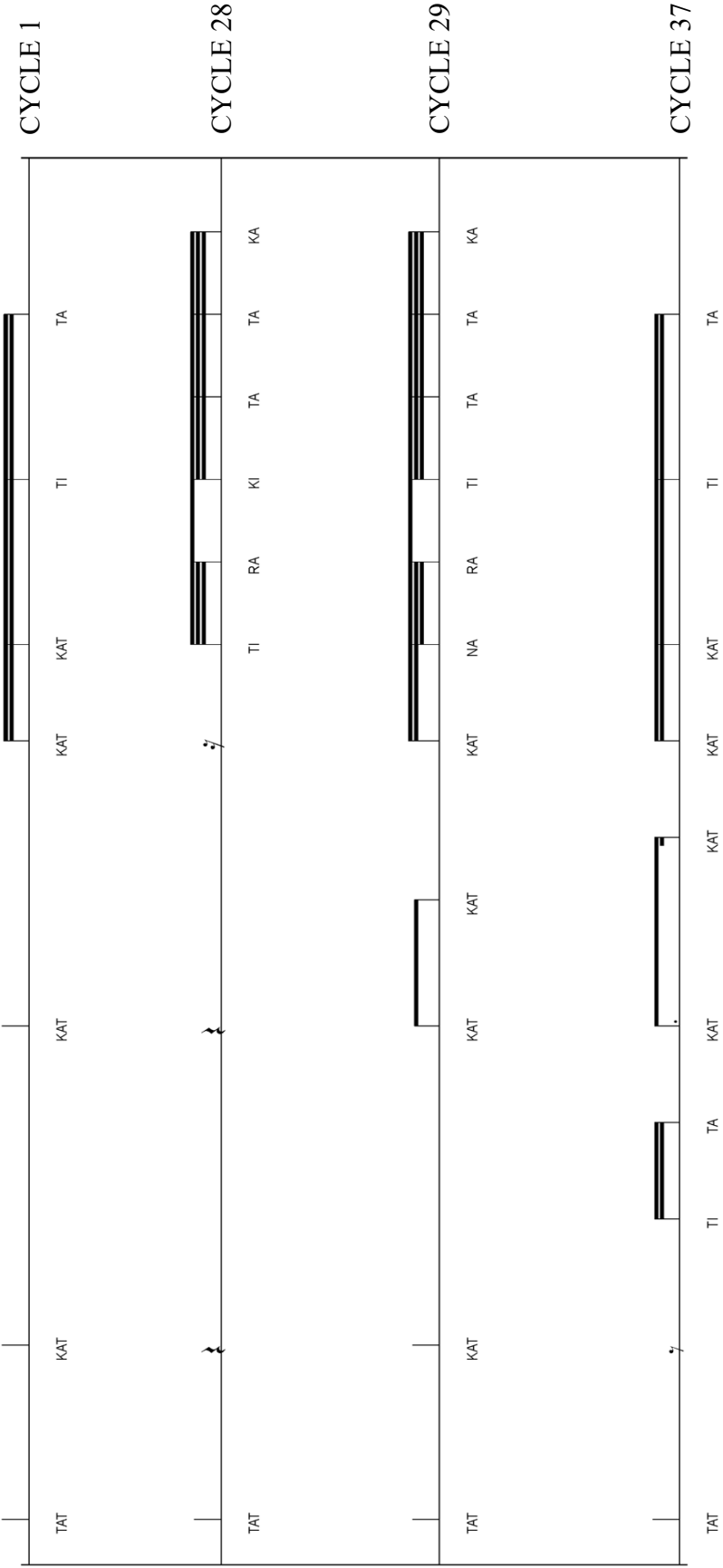
Cycle 35 introduces *tin* into the phrase. Cycle 37 is another moment where the accompanist tunes the drum, using *na* as a pulse indicator. As a continuation of the phrase started in *mātrā 5*, cycle 40 shows the entire *mātrā* of 16th notes but using all the same *bols*. This activity is seen again in cycle 48.

Mātrā 7

The cycle of four successive *kats* returns to minimal variation where it is usually the fourth sub-beat that is varied. The common variation here is *katkattita*. This figure is only slightly altered in cycle 17, where it becomes *katkattinta* (page 267). Cycle 23 is another moment where the accompanist tunes.

There is an extensive variation in cycle 28 where, after sub-beat 1, there is a succession of rests followed by a fast-paced *trkttaka*. Though, unlike, anything that has come before, the idea is extended in cycle 29 where *na* begins the flourish to generate, *naratitataka*. Another seemingly obscure variation arrives in cycle 37 though the second sub-beat has been displaced by a rest. Another similar situation is seen in cycle 40 where sub-beats 2 and 3 are silent (page 290).

The majority of the following cycles revert back to the consistent 16th note phrases where there are some variations on which *bols* and *bol* combinations are used.

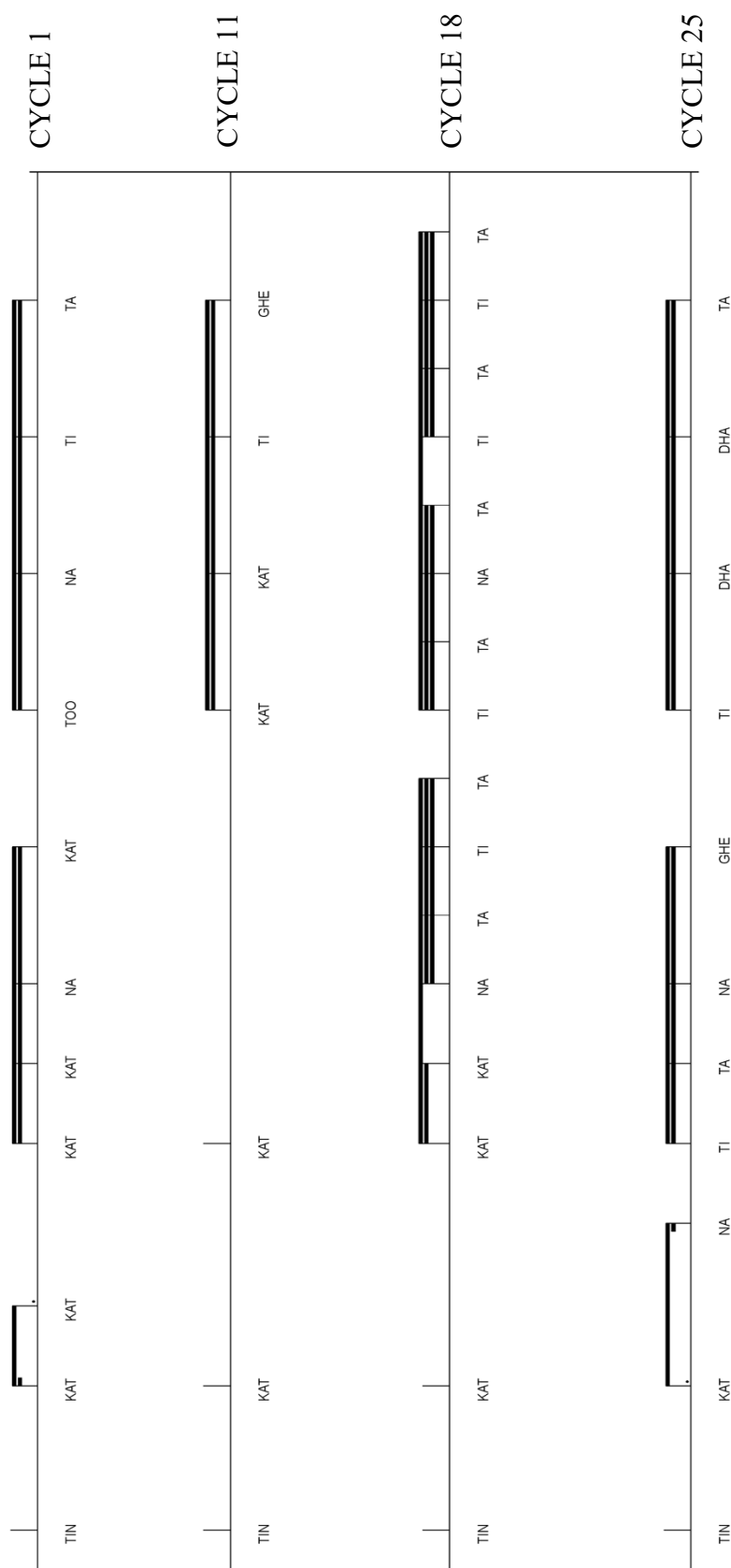


Example 4.14: *mātrā* 7, various cycles

Mātrā 8

Mātrā 8 follows the same patterns as many other *mātrās* where the first two sub-beats are quarter notes and the last two are a steady stream of 16th notes, as seen in cycles 1 and 25 but with varying *bols*. The *bols* used vary but consistently use some variation of *kat*, *na*, *tita*, and *too* (normally falling at the start of the last group of four). A variation of this pattern is seen in cycle 11 where the third sub-beat is a quarter note.

Later in the performance, the accompanist strays from this model. In cycle 18, the two groups of 16th notes are replaced with three groups of 32nd notes, using only a combination of *na* and *tita*. This idea is not maintained into the next cycle, but rather, the accompanist returns to an extended version of the 16th note phrase, spanning the *mātrā*. The idea generated in cycle 18 is used again in cycle 26 and of sorts in 27, 28, and 29 (from page 276).



Example 4.15: *mātrā* 8, various cycles

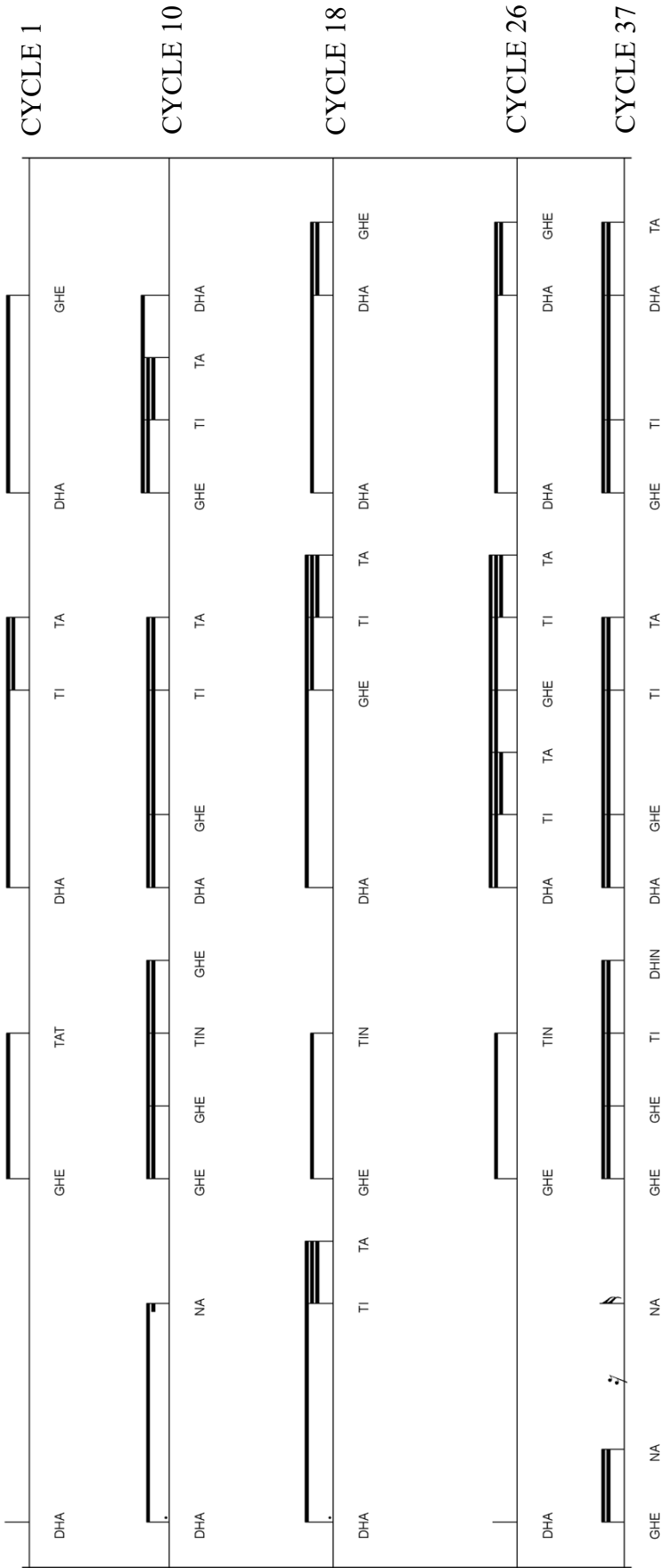
Mātrā 9

The early cycles minimally decorate *dha ghe dha* with *tita*, *tin*, or, as in cycle 3, with *bol* repetition (page 253). The rhythm is simple, the *bol* addition is unremarkable, resulting in a faithful maintenance of the original *bol thekā*. The rhythmic phrase of one quarter note followed by two 16th notes is common and in cycle 8, the ornamented figure, *dha - (na) dhaghe* is used in the fourth sub-beat. This phrase is used frequently throughout the performance.

Extensive variation is seen in cycle 10 where the accompanist uses much repetition of *ghe*, a single use of *tin*, and a quick flourish of *tita*.

The *tita* figure proliferates many moments of this performance, usually occurring in different parts of the *mātrā*. In cycle 18, it becomes part of the common phrase, *dha - - ghe - tita*, which is used in many cycles, usually in sub-beat 3. In cycle 26, two uses of *tita* generate a new pattern of *dha - - tita ghe - - tita*, a phrase previously seen often in other *mātrās*.

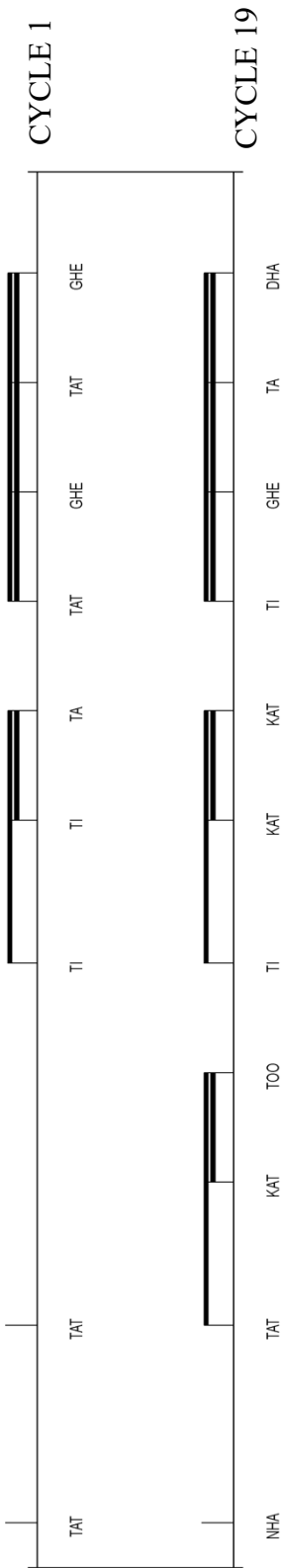
Cycle 37 is transformed into another case of the entire *mātrā* containing three groups of 16th notes, which contains both *dha*, mostly, and *dhin*. This is seen again in cycle 39 but without *dhin*.



Example 4.16: *mātrā* 9, various cycles

Mātrā 10

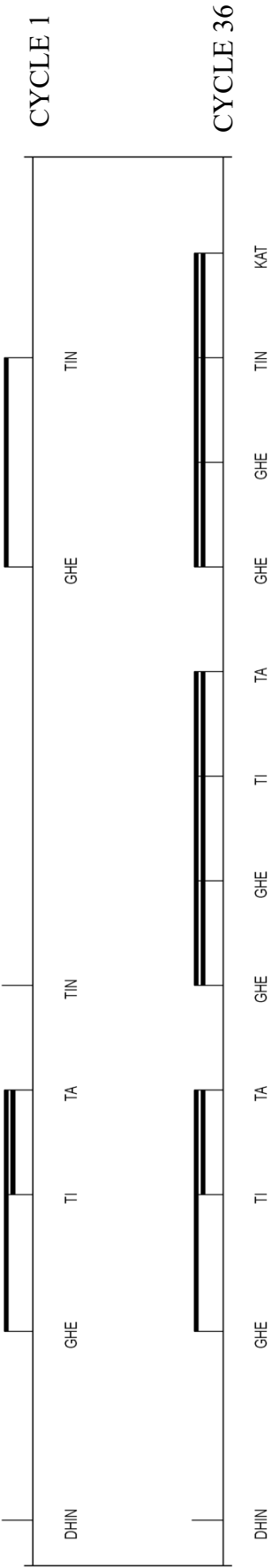
Mātrā 10 is treated similarly to its counterpart, *mātrā 4*, as in the same rhythmic pattern is chosen, as well as the same *bols*. Nevertheless, there are some differences throughout the performance. In cycle 19, the 8th note-two 16th note pattern is used for sub-beat 2, placing *too* at the end of the pattern. The common rhythmic pattern *tat - - kat – tita* is used becoming a common feature of sub-beat two. *Mātrā 10* is the most uneventful of all *mātrās* functioning mostly as a pulse indicator, all the while upholding the *bols* of the original *ṭhekā*.



Example 4.17: *mātrā* 10, various cycles

Mātrā 11

Popular patterns as seen in other *mātrās* are prevalent in *mātrā 11*. The *bols* of the original *ṭhekā* are maintained and *tita* is used to decorate in the form of the *ghe – tita* phrasing. Sometimes, sub-beat 3 is extended into *dhinghetita* but not often. It is widespread for the fourth sub-beat to be altered into a group of four 16th notes. In cycle 36, sub-beats 3 and 4 are protracted into two groups of 16th notes with much *bol* repetition. This idea is further upheld into subsequent cycles.



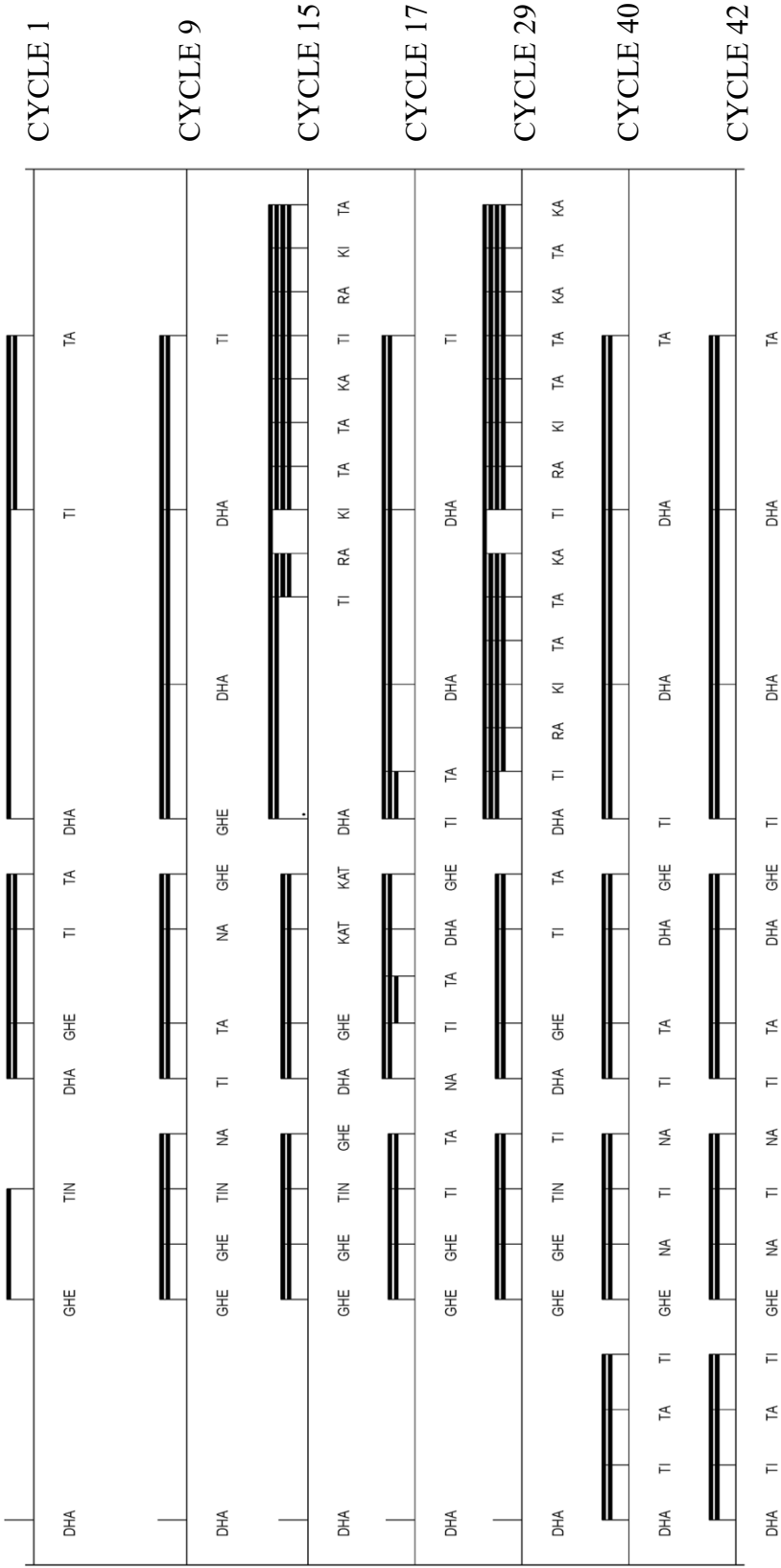
Example 4.18: *mātrā* 11, various cycles

Mātrā 12

The aforementioned formulae of the preceding *mātrās* is also true of the final *mātrā* of the cycle though, as it will be shown, *mātrā 12* receives some quite extensive variations. Cycle 1 contains the typical *tita* decorations in sub-beat 3 and 4; the *dhaghetita* figure in sub-beat 3 is a common feature of the *mātrā*. *Ghe* is often repeated to generate a 16th note phrase, such as in cycle 3, sub-beat 2, where *ghetin* has become *gheghetinghe* (page 253), another common phrase in this performance. The fourth sub-beat is normally the 8th- double 16th pattern seen such much in other *mātrās* with the *bols* usually being *dha – tita* or a similar variations *dha – traka*.

In cycle 9, a *ghe*-heavy 3 sub-beat phrase is introduced, reintroducing the common *ghedhadhati* phrase seen in *mātrā 1*. The 16th note phrase of sub-beat 2 and 3 is featured in many cycles though *kat* is also prevalent in these instances. It is not until cycle 15 that a faster paced *trkttaka* takes the place of sub-beat 4. In cycle 17, the 32nd note pair *tita* punctuates the last two sub-beats, a similar method of what is used in other *mātrās*.

One of the faster-paced moments in the performance is seen in cycle 29 where the fourth sub-beat is extended into a 64th note *trkt* phrase. At cycle 40, we see for the first time the first sub-beat is given the group of four 16th note treatment, which on occasion, such as this cycle and cycle 42, consumes the entire *mātrā*.



Example 4.19: *mātrā* 12, various cycles

4.4.1: Summary

Rāg Multānī follows a tighter and more rigid plan making use of some stock rhythmic patterns and phrases. Even the moments in which the patterns are heard are predictable; this is mostly perceptible in the 3rd and 4th sub-beats of many of the *mātrās*.

Tita is used to a great extent, as almost always as a decorative pattern. In this way, the *tablā* accompanist is able to maintain the *bols* of the original *ṭhekā* whilst relieving the monotony. *Rāg Multānī*, is perfect evidence that the accompanist has a basic-elaborated *ṭhekā*, as well as stock phrases and patterns at his fingertips. The most common phrases that take this function are the *dha – tita*, *trkt*, in any form or rhythm, *dha – (na) dhaghe*, and less commonly but noteworthy enough, *dha - - ghe – tita*.

If I may be so bold, there are no moments of rhythmic complexity in this performance. In this way, the accompanist fulfils perfectly the role of the accompanist set out in the literature discussed in chapter 2. As we will see in the next section, this is not upheld so well in *Rāg Yaman*, a performance that generates more interest in terms of rhythm and *bol* patterns.

4.5 Performance 2: Veena Sahasrabuddhe, *Rāg Yaman*

I will now present the analysis of *Rāg Yaman* using the same *mātrā*-by-*mātrā* method though the concentration will be on any features that have not already been explained in the first performance. As stated before, I expect the decorative phrases to be more common, to have a great rhythmic complexity, and the presence of the *ṭhekā bols* to be more obscured. This is largely, if not entirely, because of the familiar relationship enjoyed by the co-performers²⁹.

Mātrā 1

In the first *mātrā*, the first *bol*, *dhin*, resonates with the original skeletal *ṭhekā*, and the following strokes, *ghe*, provide the elaboration. Although primarily seen as an elaboration, the strokes are simply a resonance of the *dhin*. As explained earlier in the chapter, these echoes are used foremost as pulse indicators. The pattern presented above is fairly consistent throughout the performance with a number of exceptions. The most extensive variation is seen in cycle 12. Beat 3 commences with the usual stroke *ghe* whereas beat 4 only includes the stroke as part of *dha* ($ghe + na = dha$), the result being a rhythmically complex flourish based around *trkt*. Cycle 13 includes *ghe* but varies the last beat in a similar *trkt* fashion.

²⁹ Veena Sahasrabuddhe and Vishwanath Shirodkar have performed with each other many times over many years and therefore understand one-another's style more acutely.

More complex and interesting variations occur after the tempo increase in cycle 17 where *mātrā* 1 is completely transformed. The *bols* of the basic-elaborated *ṭhekā* are maintained at the start of each sub-beat but what follows is a mixture of *ghe* and *dha* strokes punctuated with a few *tita* decorations. The rhythm is not particularly complex, however, the original *ṭhekā* has been partially lost, with *dha* taking precedence over *dhin*. This interchange is not uncommon and features immediately after in cycle 18. Beat 3 features the highly additive *ghe (na) dhaghe*, a figure prevalent in many *mātrās* throughout the performance. Again, the variation is rhythmically simple but the presence of *dha* transforms the *mātrā* entirely.

Cycle 20 is by far the most extensive continuation of the original *ghe – tita*. The pattern extends over two beats and sees both a use of *tin* and *na* but with the latter being more prevalent. The rest of the pattern is decorated with various *kat* strokes. The last two beats of the *mātrā* are an extended flourish, the result being a fast-paced, highly decorative version of the original basic-elaborated *ṭhekā*.

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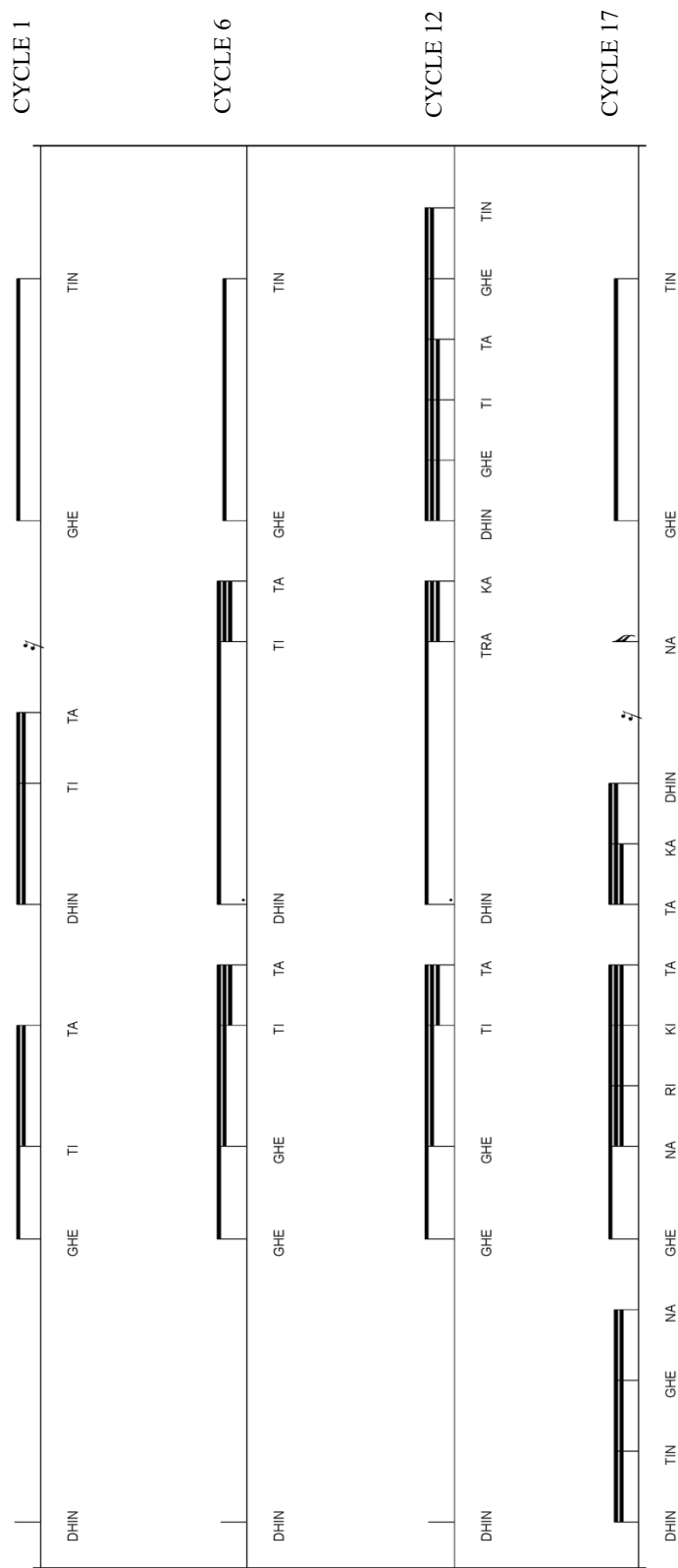
Example 4.20: *Mātrā* 1, various cycles

Mātrā 2

Mātrā 2 is arguably less varied throughout the performance. For the most part, the *mātrā* receives modest additions, primarily, in the form of another *dhin* – *tita/ dhin* - - *traka* pattern in sub-beat 3. Overall, the *mātrā* remains in-tact.

There are moments of extensive variations: Cycle 12 transforms the simple *ṭhekā* into a rhythmically diverse pattern. Here, the skeletal *ṭhekā* and the basic-elaborated *ṭhekā* are still present but many of the *bols* are delayed by the intricate phrase in sub-beat 4. This delay is repeated in the following cycle, but instead preceded by *ghe* – *trkt* in place of *ghe* - - *traka* (page 312). This new movement is subsequently repeated in cycle 14 (page 313).

By cycle 17, the original idea has largely disappeared. Of the basic-elaborated *ṭhekā*, only the following remains intact. This phrase recalls the original idea, but it is in the elaborations where the pattern is transformed. *Dhin* becomes the 16th note pattern *dhintinghena* in beat 1 whereas in beat 2, *tita* evolves into *narikitataka*, a phrase straddling beat 3 which, in turn, delays the expected *dhin* stroke. This cycle supports the common occurrence of injecting *na* into a *mātrā* where *na* is not originally present in the skeletal *ṭhekā*.

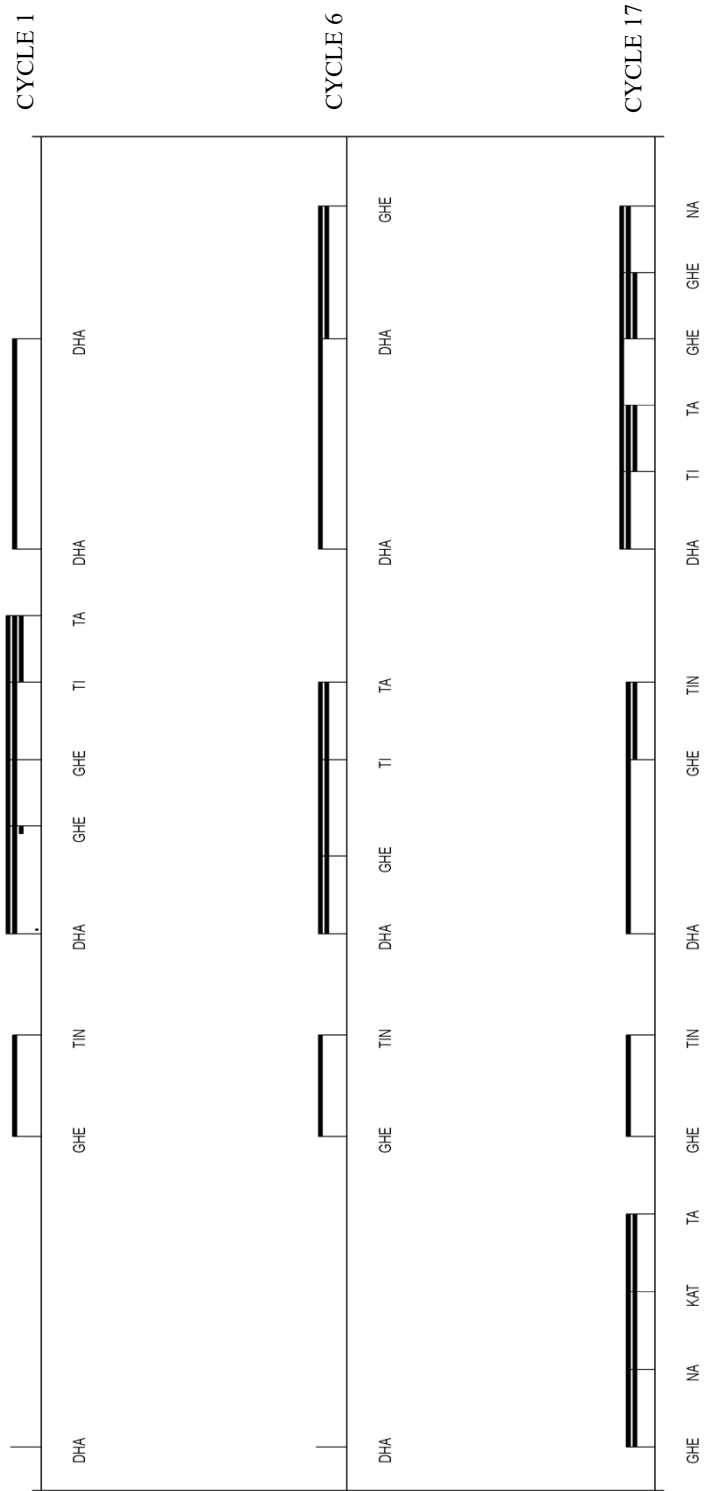


Example 4.21 : *Mātrā* 2, various cycles

Mātrā 3

Although the original *ṭhekā* is largely maintained in this *mātrā*, a broader range of variations pepper the performance. By this, I mean that the original or expected strokes are repeated to create diverse patterns.

The additional *ghe* and *tita* strokes in sub-beat 3 do not transform the *ṭhekā* but merely create a more interesting and complex rhythm. In fact, this combination of strokes is used throughout the performance to generate the same type of variation. Moreover, there are moments when the accompanist will transform the original idea into something faster paced, as in cycle 11 where *dhaghe* becomes *dhaghetita* (page 310), or in cycle 17 where *dha* in beat 1 is extended into *ghenakatta* and *dhadha* in beat 4 protracts into the more complex *dha - titagheghena* -.



Example 4.22: *Mātrā* 3, various cycles

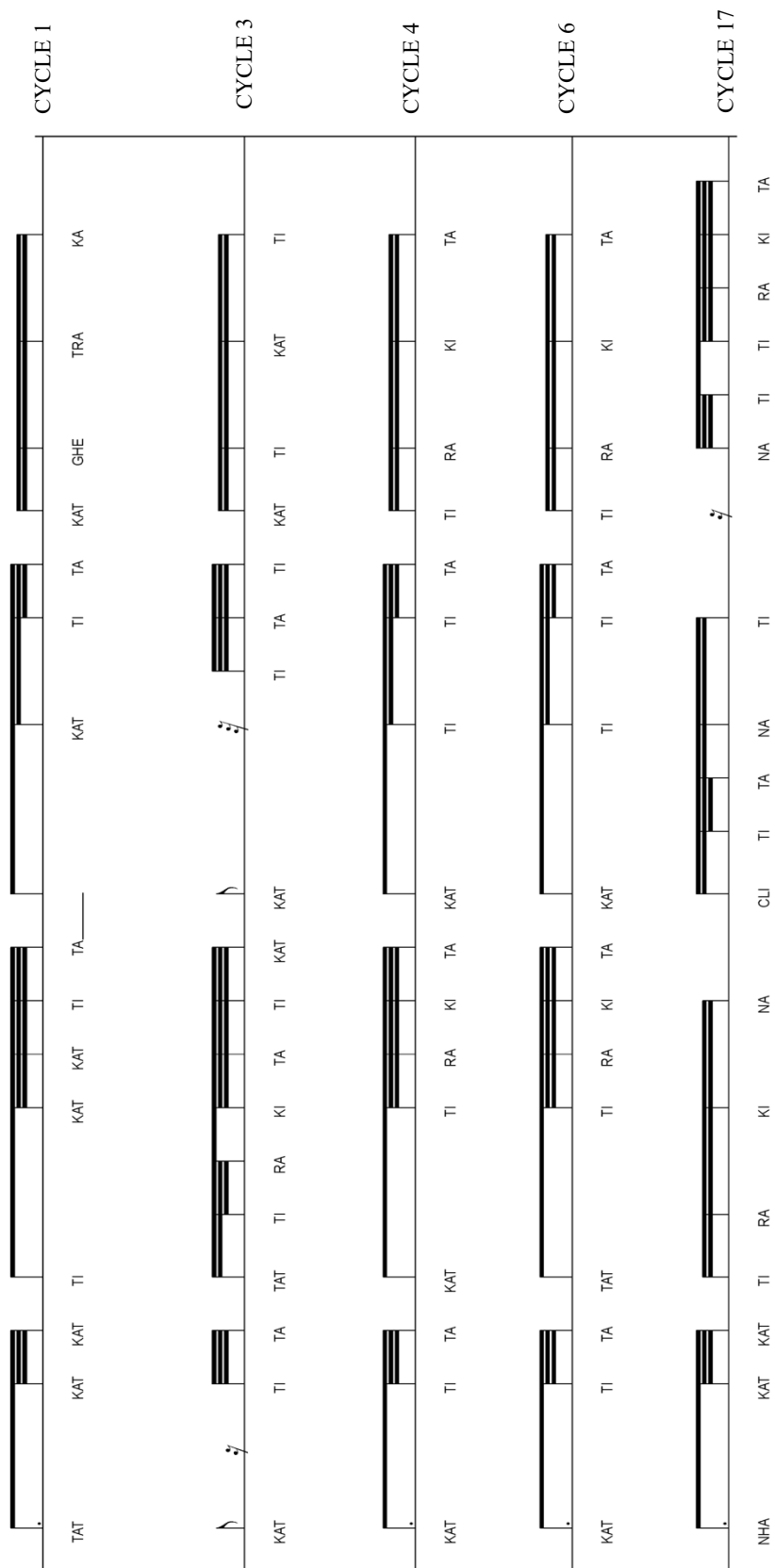
Mātrā 4

Similar to *mātrā 3*, *mātrā 4* receives extensive decoration but largely with the repetition of the *bols* present in the basic-elaborated *thekā*. However, when the *mātrā* is split into the *trkt* phrase that is stretched over four beats, the performer finds it easy to maintain the original *bols* while simultaneously inserting many decorative *bols*.

Trkt is maintained throughout the four sub-beats but is spelt differently owing to the decorations. Nevertheless, owing to the freedom of *trkt* extended in such a way, there are moments when there is extensive rhythmical decoration. In this *mātrā*, *kat* is by far the most used *bol* and *ghe* is normally present in the last beat. In between there are interesting and exciting combinations of *kat* and *ti* strokes.

Aside from cycle 1, the following examples show some notable decorative patterns. Cycle 3 utilises the pauses in order to delay the rhythmic idea. This, coupled with the fast 32nd notes, generates one of the most complex rhythms heard so far. This same idea is seen without the pauses in succeeding cycles, such as cycle 5.

A very common arrangement is first seen in cycle 4, and repeats in cycles 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 21, 22, 23 where the *bols* may vary but the rhythm stays consistent. Cycle 17 differs owing to the addition of the *bol*, *na*, and cycle 20 terminates with a faster paced *trkt* in 32nd notes (page 319).



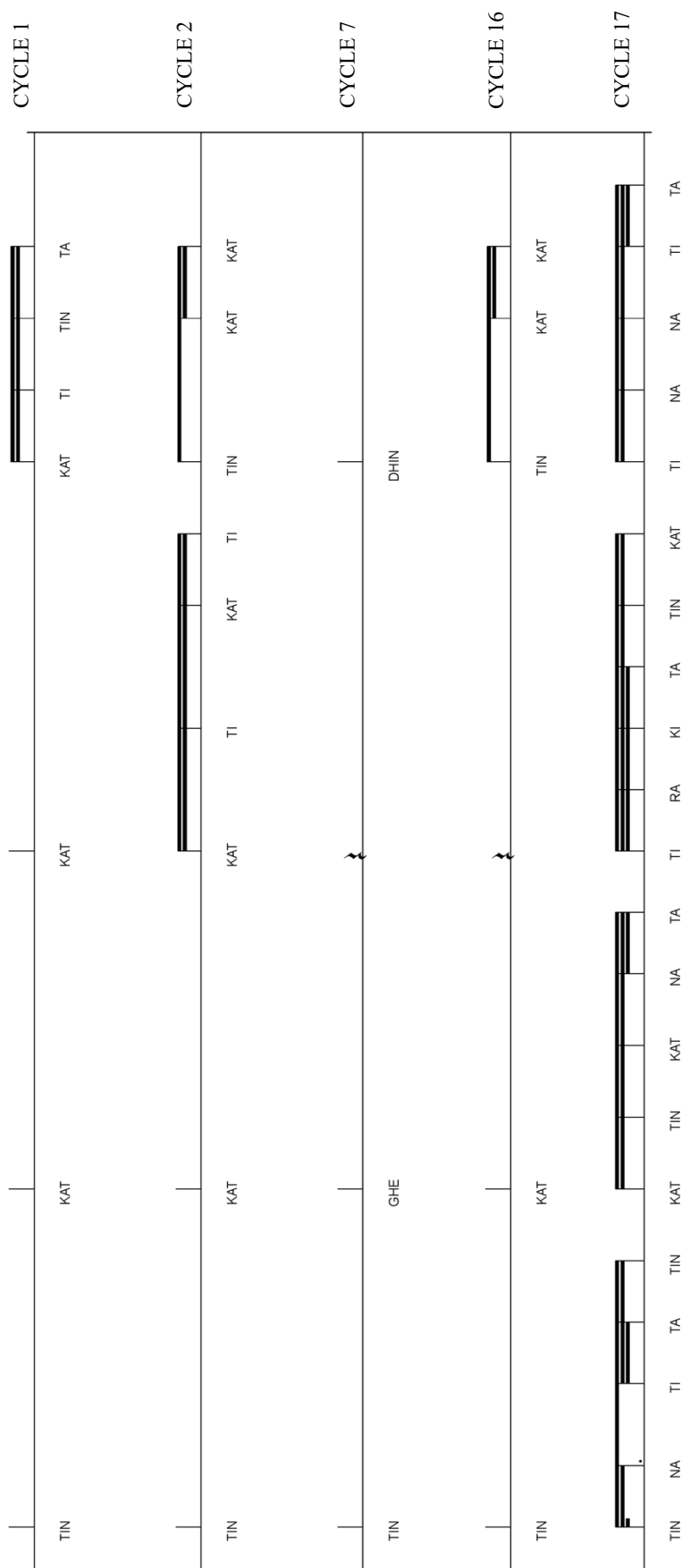
Example 4.23: *Mātrā* 4, various cycles

Mātrā 5

Mātrā 5 is an uneventful moment in most cycles with the accompanist maintaining the beat with pulse indicators on the *bāyā*. In most performances, the *mātrā* commences with *tin* and finishes with an 8th note figure.

Cycle 2 deviates slightly where the 8th note pattern is seen in beat 3. Beat 4 is sparser. Although, even this figure could be considered a variation on a pulse indicator given that the accompanist softly strokes the *bāyā* and *dāhinā* in succession. This idea is repeated in a number of cycles, including, cycle 9, 18, 19, and 23. Again, it is further extended in cycle 20 where beats 2, 3, and 4 receive similar treatment, however there is an overwhelming use of *tin*, the main *bol* of the *mātrā*.

A more dramatic variation is presented in cycle 7 where the accompanist presents a sparse 3 stroke *mātrā*, with a similar variation found in cycle 16. As with the other *mātrās*, cycle 17 brings forth the most elaborate variation; In this cycle, additional *bols*, most notably *na*, have been introduced. In addition to this, various constructions of *trkt* are added in order to generate complex rhythmic ideas. However, *tin* remains the most prevalent *bol* throughout the *mātrā*.



Example 4.24: *Mātrā* 5, various cycles

Mātrā 6

The skeletal *ṭhekā* given above presents a sparse *mātrā* 6. With only two *bols* to maintain, there is greater scope for variation while still remaining true to the *ṭhekā*. The elaborative *bols* regularly repeat what is used in the original *ṭhekā*: *na* and *kat*. Furthermore, there is little rhythmic complexity throughout the performance. With that said, *tin* is a common replacement *bol*, often present in the second sub-beat. Another common occurrence during this performance is to end the *mātrā* with the pattern *na tita nakatnakat*.

Interestingly, cycle 4 displays a simplistic decoration where the *mātrā* is void of much activity. This *mātrā* is characterised by four strokes: *na -tin na na kat* dominates the previous *mātrās*, however, in this *mātrā* it is noticeably absent. Another moment of distinct variations arrives in cycle 13 when the rhythm is transformed into something quite complex.

There is nothing unusual about the *bols* that are present here though the rhythm displays an interesting diversion from the previous *mātrās*. Directly following this, cycle 14 builds upon the development seen in the preceding cycle where the couplet *tita* is used to decorate sub-beats two and four.

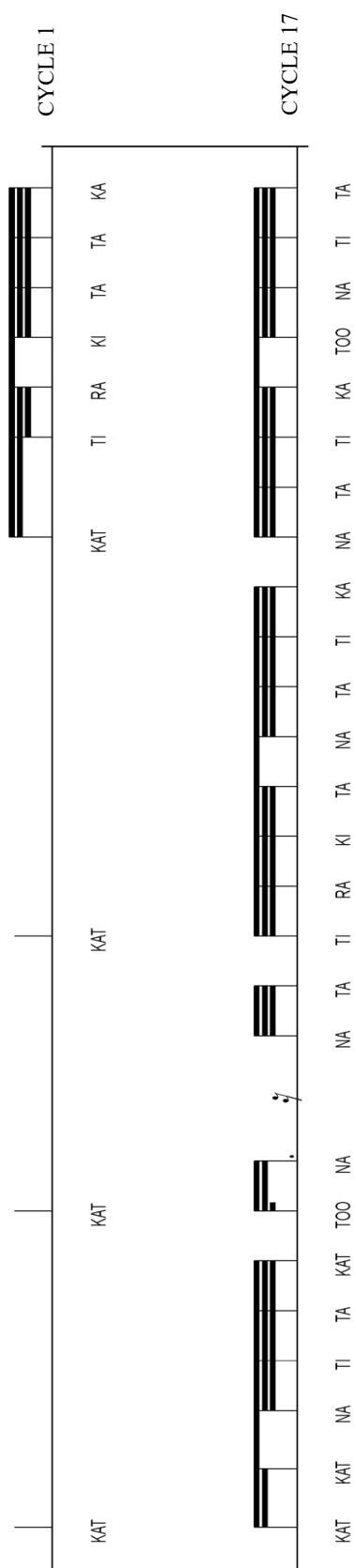
As with the other *mātrās*, cycle 17 presents a virtuosic and highly developed variation. Here we have a constant stream of 16th notes where the plethora of *na* and *tin* *bols* develop various syncopated patterns.

Cycle 20 further shortens the length of the notes and finishes the *mātrā* with a group of ten 32nd notes, again dominated by *na*. Though there is nothing rhythmically complex or demanding about this passage, it still shows the variety of ways in which the accompanist often varies these *mātrās*.

Mātrā 7

As the simplest of *mātrās* in the cycle, *mātrā 7* receives little variation throughout the entire performance. As with *mātrā 6*, there is not much material to work with. The original *ṭhekā* displays four successive *kat bols*. Often the fourth sub-beat is altered to *kat-tira kitataka* or phrases structured in a similar vein. As predicted, cycle 17 offers the greatest transformation.

Again, the flourish of fast-paced *bols*, which are interspersed with *na*, *too*, and *trkt*, are not rhythmically complex but they do provide an entertaining moment for the listener. All cycles that proceed return to the initial, sparse idea.



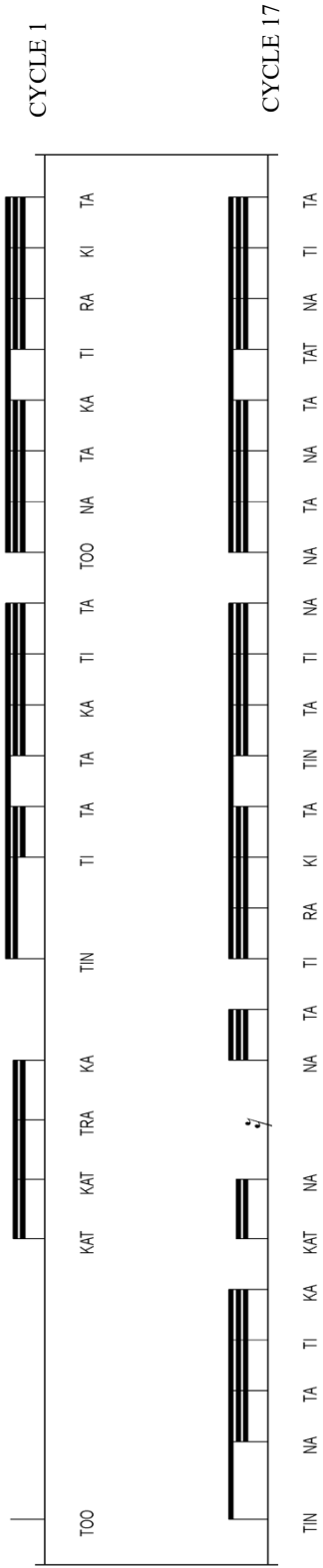
Example 4.26: *Mātrā* 7, various cycles

Mātrā 8

From the offset, *mātrā 8* boards an air of discrepancy. In the original *ṭhekā*, we are presented with two *bol*s with a value of a quarter each. In cycle 1 we see *tin kat* - - transform.

The simple phrase from the original *ṭhekā* has been treated with the typical fast paced flourish. As before, the *bol*, *na*, replaces parts of *trkt* in order to create a type of syncopation. Within this decorative phrase, *na*, *tin*, and *too* are all present but with *na* taking precedence. This behaviour is quite frequent throughout the performance.

Cycle 17 maintains the material that we have seen before and seeing as the *mātrā* is continuously fast-paced, the rest of the *mātrās* catch up at this stage so that the cycle is continuously fast-paced and complex. The only noticeable difference with *mātrā 8* is the presence of the rest in the sub-beat two which results in some rhythmic interest.



Example 4.27: *Mātrā* 8, various cycles

Mātrā 9

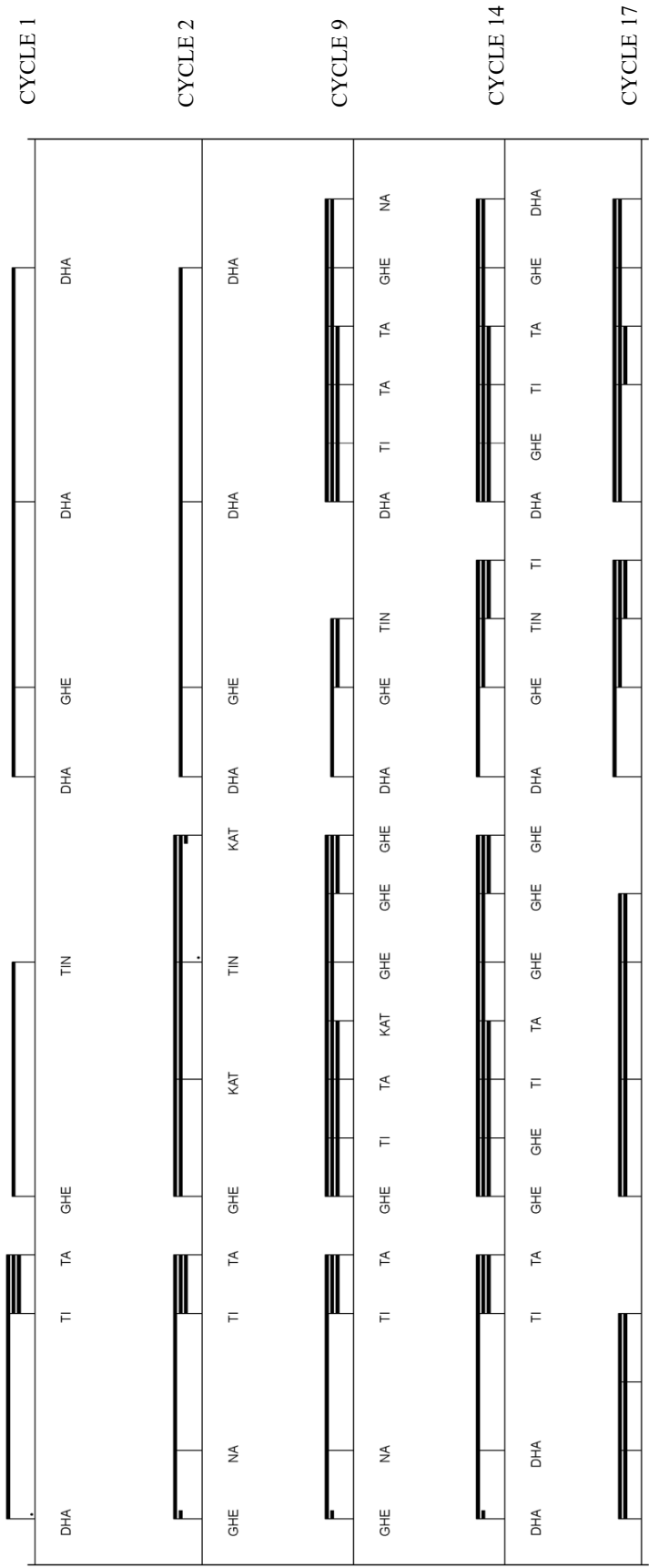
Following the swiftness of *mātrā* 8, *mātrā* 9 returns to its regular pace. However, though some regular patterns occur, *mātrā* 9 is an instance in the cycle where the *tablā* accompanist takes a greater amount of freedom. During this performance, the phrase presented in cycle 1 is the norm but in other cycles the disparities are obvious: cycle 1 maintains a steady rhythm whereas cycle 2 presents a more complex phrase. Here, rhythmic interest is generated by the slight separation of *dha* where *ghe* precedes *na*. The second sub-beat also demonstrates slight syncopation with the dotted figure. Nevertheless, the original *bols* are maintained though *tin* intercedes as one of the decorative *bols*.

A more virtuosic passage is developed in cycle 9 where the *bols* of the original *ṭhekā* are interjected by swift phrases of varying note values. In this cycle, the *tablā* accompanist reiterates the *bol*, *ghe*.

This rhythmic interplay is seen in the following cycles though the original *ṭhekā* *bols* are maintained. A common feature of this *mātrā* is the displacement of *na* for the first beat and the first two sub-beats usually features a dotted figure. *Tin* is a common decorative *bol*.

Cycle 14 sees a grand transformation. There is a greater amount of 32nd notes with *ghe* being the dominant *bol*. The way in which the flourish is treated is more interesting than the usual fast-paced decorative flourishes of other *mātrās*. The continuous 32nd-note phrases are broken by the odd 8th, 16th note or a rest.

The most interesting alteration in cycle 17 is the way in which the accompanist obscures the latter half of the cycle rather than the former. Other than this activity, cycle 17 presents no differences from other cycles.

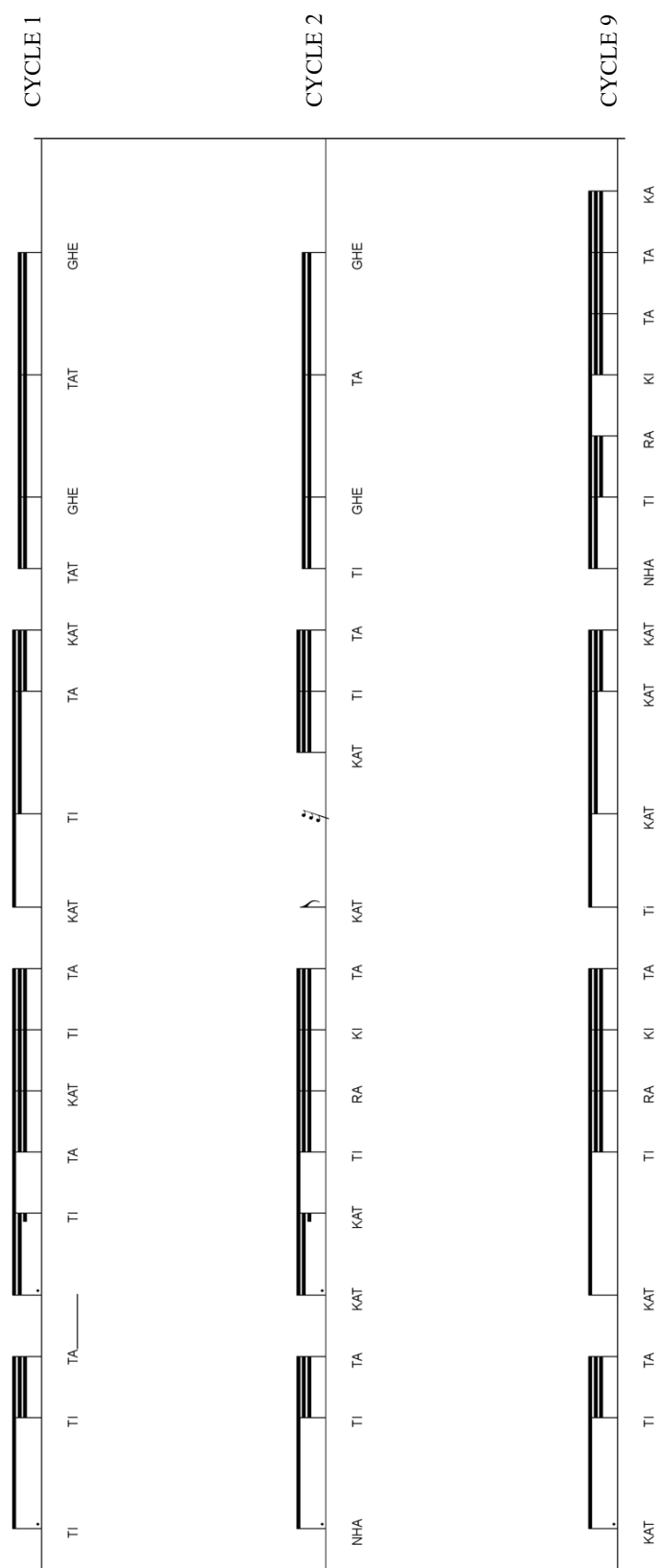


Example 4.28: *Mātrā* 9, various cycles

Mātrā 10

As we continue through the section of the cycle where much of the complex elaborations happen, *mātrā* 10 does not relieve. The *mātrā* is often full of dotted figures, as seen in the previous *mātrā*. Again, the accompanist must adhere to the phrase *trkt* as in *mātrā* 4 and therefore, there is much scope for decorative *bols*. It is quite common that the first two sub-beats are more rhythmically complex than the latter half of the *mātrā* where the third and fourth sub-beats are a calm moment before the return to the *tālī*; as stated above, the rhythmical complexities are generated through dotted figures and the presence of rests. With the original *ṭhekā bols* being as described above, the decorative *bols* are very similar if not exact between cycles. Occasionally, the *bol*, *ghe* will be introduced in order to revert back to the *tālī*, but this does not seem to be a necessity.

There are moments where the final sub-beat of this cycle is made swifter through the addition of 32nd notes, though the decorative *bols* for this passage remain *trkttaka*.



Example 4.29: *Mātrā* 10, various cycles

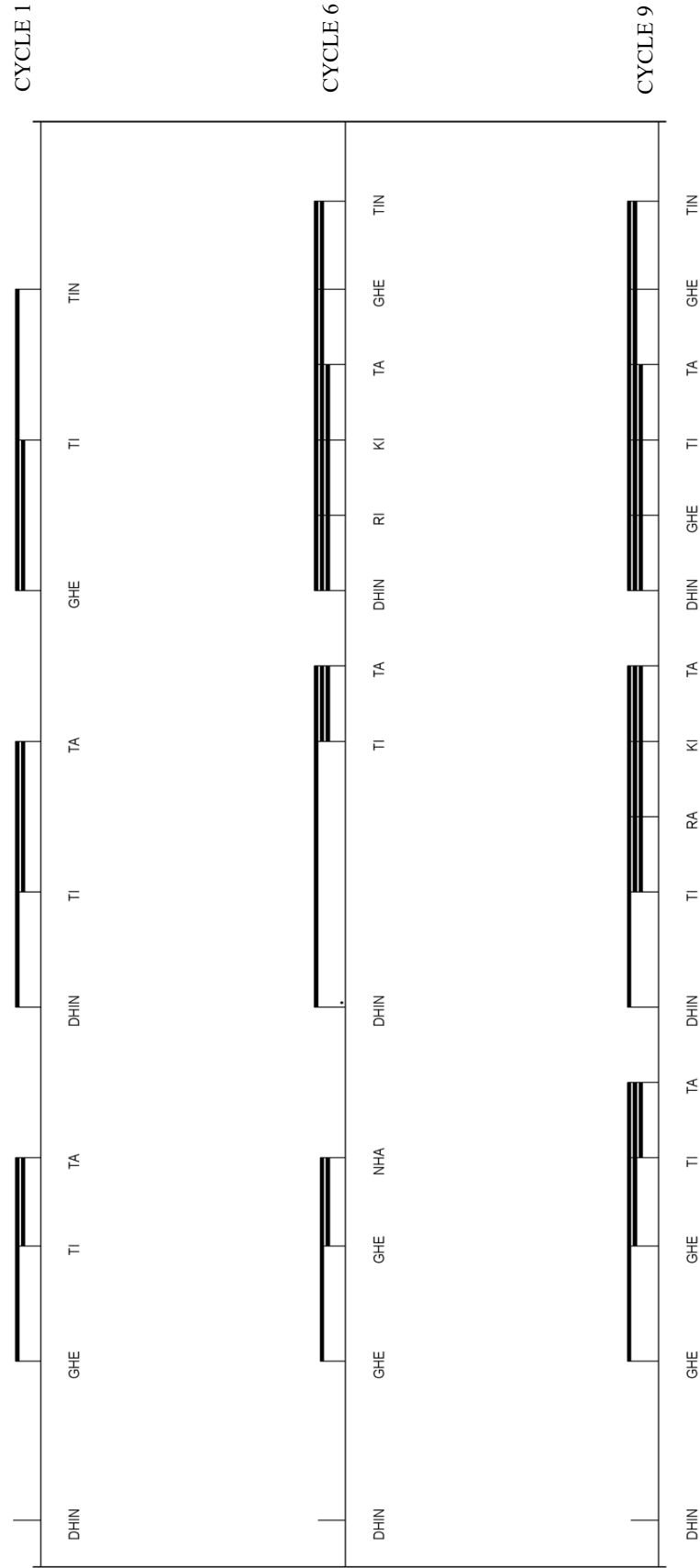
Mātrā 11

The *bols* of the original *ṭhekā* are adhered to with there being common practice to add a quickly paced *tita* between the phrase:

dhin *ghe* *dhin* *ghetin*

Cycle 6 presents a more complex arrangement of the above figure though the original phrase is present. Here, we see that there are repetitive *ghe* strokes (sub-beat 2) and a delay of the final *bol*, *ghetin*, as the *dhinrikita* flourish, an alternative to *trkt*, begins the sub-beat. In this cycle, the addition of the swift flourish continues the fast-paced consecutive phrases through to the end of the cycle rather than the *mātrās* generally having a calming effect on the end of the cycle. The same phenomenon occurs, to a greater extent, in cycle 9, where the extended flourish straddles two sub-beats.

As per usual, *trkt* is used to generate speed but *dhin* replaces part of the phrase, this time presenting *dhinghetita* to start the last sub-beat. This idea is repeated almost identically in cycle 11, 12, 13, 14, and 17 with a slight alteration to the final sub-beat (from page 310).

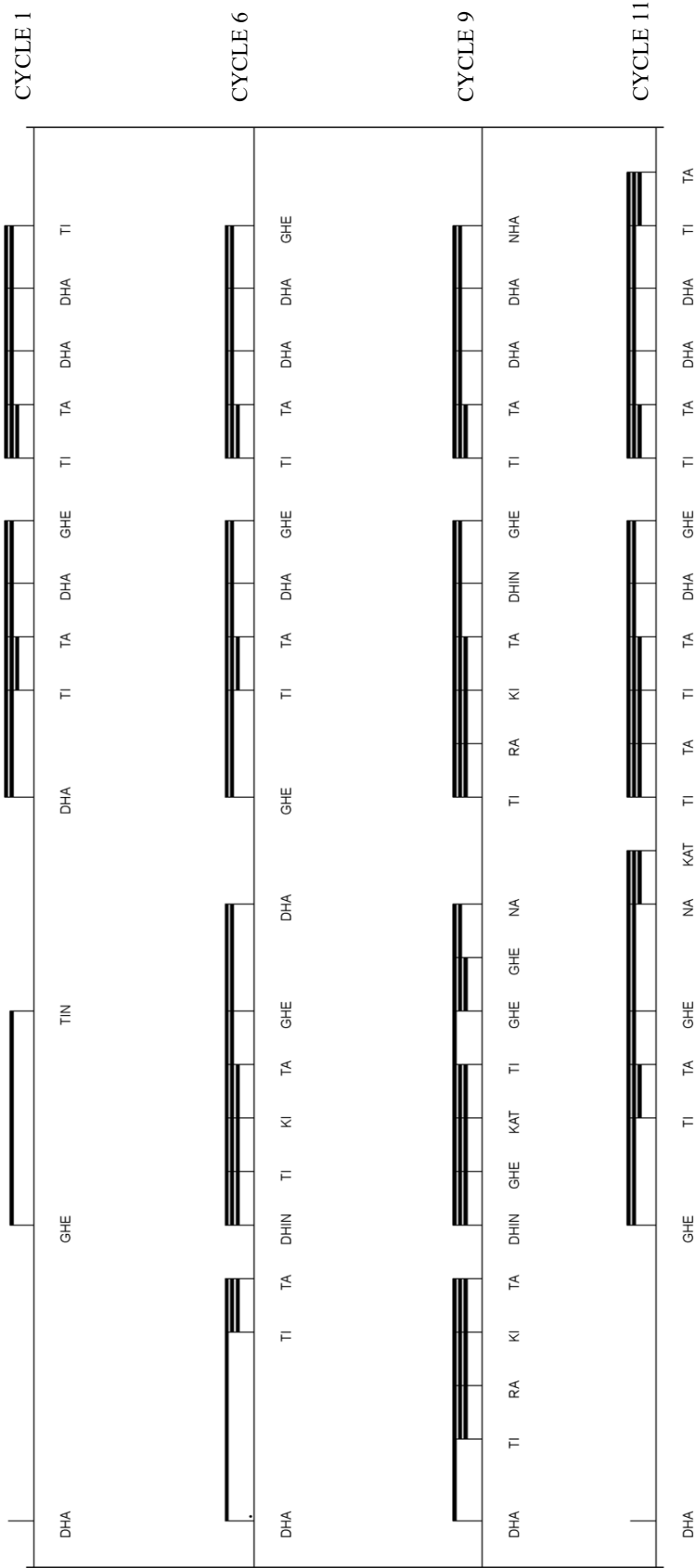


Example 4.30: *Mātrā* 11, various cycles

Mātrā 12

As the final *mātrā*, one can expect the *tablā* accompanist to present various ways of closing the cycle. In contrast, there are many times where the original *bols* of the *ṭhekā* are maintained (*dha ghetin dhaghe dha*) and presented in an ordinary fashion, with a slight decoration on the third and fourth sub-beats which see an addition of swift *tita* pairs. Common alterations here are, in the third sub-beat, *dhaghe* becomes *dha–titadha–ghe–* and the fourth sub-beat see *dhaghe* extended to *titadha–dha–ti–* where, occasionally, the last *ti* is exchanged for *kat*.

Cycle 6 is the first striking alteration but, even here, the figure, *titadhintikita*, intercedes the second sub-beat. This idea is extended further in cycle 9 where *trkt* pervades the *mātrā*. The most interesting of these types of alterations is in cycle 11 where *na* is used to off-set the pulse. The fastest paced notes are seen in cycle 14 where an extended *trkt* in 64th notes finish the *mātrā*.



Example 4.31: *Mātrā* 12, various cycles

4.5.1: Cycle 17

Cycle 17 is a unique cycle in the sense that the main artist is absent and the *tablā* accompanist is brought to the forefront; he must generate more interest whilst continuing the thought-process of the main artist. This idea is discussed further in chapter 5 but in this section, I will present how this cycle is varied in relation to the basic-elaborated *thekā*. The cycle has been discussed in full, *mātrā* by *mātrā* in the previous sections.

The skeletal *bols* are generally maintained though in places, loosely skewed. For example, *mātrā* 3 presents the skeletal *bol*, *dhaghe* in the first sub-beat with the phrase, *ghenakatta*, again in the third sub-beat as normal and finally in the fourth sub-beat with the phrase, *dha – titagheghena* - . The *bol*, *dha*, is split into its two hands: *ghe* and *na*. This idea embellishes the *bol* to make it more rhythmically interesting as well as keeping the swiftness that generally permeates the entire cycle. During this cycle, the skeletal *bol* is repeated more than in other cycles. In most cycles, *mātrā* 5 normally sees the skeletal *bol* presented only on the first sub-beat; In cycle 17 it is presented four times this amount. The same is true with *mātrās* 6, 9, and 12.

Furthermore, the *tablā* accompanist feels freer to present more complex rhythms. This is generated by the abnormal amount of 32nd notes that populate most *mātrās*. Though, in addition to this, some phrases are delayed by short rests, dotted notes, and extended flourishes. In most cases, rhythms are no longer repeated but varied between each sub-beat as well as each *mātrā*. In fact, there is now a sudden demise in the more common quarter notes that generally act as

pulse indicators. In its stead, the pulse is maintained via rapid inventions of not only *trkt* phrases but a large use of the *bāyā̃*.

DHIN	GHE	TI	TA	GHE	DHA	GHE	DHA	GHE	DHA	DHA	TI	TA	DHIN	TIN	GHE	NA	RI	KI	TATA	KADHIN	NA	GHE	TIN					
GHE	NA	KAT	TA	GHE	TIN	DHA	GHE	TIN	DHA	TI	TA	GHE	GHE	NA	KAT	KAT	TI	RA	KI	NA	KI	TITA	NA	TI	NATI	TI	RAKI	TA
TIN	NA	TI	TA	TIN	KAT	TIN	KAT	NA	TA	TI	RA	KI	TA	TIN	KAT	TI	TIN	NA	TIN	NA	TIN	KAT	TIN	NA	KAT	KAT	NA	
KA	KAT	NA	TI	TA	KAT	TOO	NA	NA	TA	TI	RA	KI	TA	NA	TA	TI	RA	KITA	TIN	TATI	NA	NA	TA	NATATAT	NATI	TA		
DHA	DHAGHE	GHE	GHE	GHE	GHE	DHA	GHE	DHA	GHE	TIN	KAT	DHA	GHE	TIN	KAT	DHA	TRA	KA	GHE	NA								
DHIN	GHE	TITA	KI	TA	TA	KA	DHIN	TI	RA	KI	TA	DHIN	GHE	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHIN	GHE	TI	TA	DHA	DHA	TAT

Example 4.32: Cycle 17,

4.5.2: Summary

The basic premise of this chapter is that the *tablā* accompanist has a basic-elaborated *ṭhekā* that is maintained throughout the performance. I have presented, *mātrā* by *mātrā*, that the accompanist will deviate from the basic-elaborated *ṭhekā* at times but this by no means obscures the skeleton structure that is put in place. Of course, there are oddities, but they are not substantial enough to state that the accompanist is improvising the entire *ṭhekā* on the spot. It is clear here that the accompanist will have a structure in mind which he occasionally embellishes.

Though the full analysis is provided above, I will strive to summarise some major aspects that support this claim. In *mātrā* 1, the phrase *trkt* is used abundantly to decorate the phrase; *trkt* may be sometimes extended but is essentially an idea that adds some flamboyance to this *mātrā*. Other moments where there are alternative phrases to the basic-elaborated *ṭhekā* seem, in themselves, basic-elaborated; by this I mean, the accompanist has preferred ideas of how to alternate parts of the *mātrā*, the most common being, *ghe – tita* in the fourth sub-beat.

Mātrā 2 remains mostly in-tact, with a few notable exceptions. The most common activity here, which is also present in *mātrā* 1, is the repetition of certain *bols*, most commonly *ghe*. Again, in *mātrā* 3 we see the accompanist use *bol* repetition in order to generate more complex rhythms. All the while, maintaining the *bol* structure of the basic-elaborated *ṭhekā*. At this point in the cycle, it is clear to see that when an idea is presented as a variation to the original

ṭhekā or simply as a decorative *bol*, it is used again in later cycles, thus, supporting the idea that the accompanist has pre-planned these phrases and where to use them in his variations.

4.6 Conclusions

The basic elaborated *ṭhekā* presented in section 4.3 is common to both with the main *bols* of the *ṭhekā* maintained throughout. Though, there are moments where the cycle is varied or decorated, these are minimal in relation to the entire performance. Even in the case of decorations, more often than not, the *ṭhekā* is tangible throughout. Furthermore, there are moments in the cycle that are points of common decoration, usually towards the end of the *mātrā*.

The accompaniment presented in *Rāg Multānī* can be summarised as rhythmically uncomplicated and full of stock phrases used as embellishments. In most, if not all, *mātrās*, the *ṭhekā* is maintained and often features at the start of the *mātrā*. What follows are three types of *bols*: repetition of the *ṭhekā bol*, short stock phrases used as embellishments, and pulse indicators, though sometimes *bol* phrases can be more than one of these categories. The most common *bol* repetition is found in *mātrās* 4 and 7 where *trkt* populates the majority of every sub-beat. Stock phrases will usually be contained to one sub-beat but there are many moments where they are extended and will straddle two or three sub-beats. There are, on occasion, also moments where these longer phrases will traverse from one *mātrā* to the next. The stock phrases are often maintained but can enjoy some slight variation, usually in the form of swifter 16th note patterning. The pulse indicators are present in every *mātrā* and merely

function to maintain the tangibility of the *lay*. The *bols* used for this function are *ghe*, *kat* (for the *khālī* portions), and, less often, *na*. Sometimes, these pulse indicators will be extended into stock phrases in later cycles.

Normally, the stock phrases are consistent though there are moments where a new phrase is introduced but is quickly abandoned. These embellishments are commonly found but are not restricted to the third and fourth sub-beats of the *mātrā*. When the phrases are extended into multiple groups of 16th notes, *na* is often used to highlight a syncopated pattern. The final *mātrā*, and especially the final sub-beat of the *mātrā*, receives the most variation. These phrases function to emphasise the *sam* that follows in the next cycle and feature the most rhythmically complex patterns as well as the quickest 32nd notes.

During *Rāg Yaman*, owing to the familiarity shared between the two co-performers, the *tablā* accompanist presents his material in a freer way with the rhythms of the stock phrases often being altered into a complex pattern. This is done through phrases being delayed by short rest or the splitting of certain *bols* into their two hands, for example, *dha* becoming *ghe* followed by *na*. In other places, *bol* combinations are more imaginative. There are many moments where the *tablā* accompanist presents the unexpected. There is a greater amount of stock phrases presented, the first half of the *mātrā* is often decorated more heavily than the latter half, and there are more moments of *bol* substitutions. Finally, the cycles enjoy swifter patterns full of long combinations of 32nd notes. Despite this all, remarkably, the *ṭhekā* is faithfully maintained where the *bols* of the *ṭhekā* are often heard on the strong sub-divisions of the *mātrā*.

When reviewing the analysis in relation to the main statements made in the literature, reviewed in chapter 2, there are both points of satisfaction and surprise. The discussion surrounding hierarchy is difficult to assess in this context though will be reviewed in chapter 5 when comparing the accompaniment with the material and action of the main artist.

In section 2.3, I outlined Stewart's assertions on three main playing strategies for the *tablā* accompanist: playing *ṭhekās* with and without embellishment respectively and playing unrelated patterns unrelated to the *ṭhekā*. In regard to the first two strategies, when looking at the above analysis it is clear to see that the question is not whether the *ṭhekās* are with or without embellishment as every cycle contains at least minimal embellishment. Rather, one must differentiate between which part of the *ṭhekā* is or is not embellished. This is shown through the structural mapping though there are times when the accompanist will deviate from this mapping.

For the third strategy, in the basic-elaborated *ṭhekā*, the accompanist presented his main stock phrases that are used to decorate the *ṭhekā*. *Bols* such as *ghe – tita* and *tirakita*, are present throughout the entire *ṭhekā* regardless of whether or not the phrase is appropriate in relation to the skeletal *ṭhekā*. Though, seeing as they are presented in the first instance of the *ṭhekā*, these embellishments are never unrelated to the *ṭhekā*, regardless of where they appear in the cycle.

This consistent use of the same stock phrases ultimately leads to the constant rhythmic canvas for the vocalist that is discussed by Pradhan. Though difficult

to discern from two performances, it is likely that this method of embellishment is a marker for the personality of the *tablā* accompanist: an idea proposed by Pradhan. Surprisingly, the dialogue between the co-performers is not present throughout these performances as the *tablā* accompanist is solely focused on a *ṭhekā* that is consistently embellished. Another of Pradhan's notions that is difficult to assess via this method of analysis is the way in which the *tablā* accompanist responds to the complete musical picture. Though, seeing as the factors that are present are the consistent *ṭhekā*, the structural mapping, and the stock embellishments, it is more likely that the words of the composition and the way in which they are melodically, rhythmically, and phonetically manipulated, are not well considered when delivering the composition. This is also supported by the way in which these factors are consistent across the two performances, *Yaman* and *Multānī*, which have different words and different artists.

Overall, the *tablā* accompaniment analysed in this chapter mostly succeeds in the playing style instructed by Naimpalli. These accompaniments are balanced and measure without sounding like a metronome, the *ṭhekā* usually ends with a short phrase in order to enhance the *sam*, refrains from being played too elaborately, and does not attempt to impress the audience, even during the instrumental cycle.

As stated in chapter 2, Bourgeau's comments on types of consciousness are hard to assimilate in relation to this analysis. We can safely assume that the accompanist has a strong linguistic consciousness and practices his

improvisations with the use of spoken *bols* and the way in which the stock phrases are inserted into various spaces throughout the cycle displays the accompanist's strong mathematic consciousness. The notion of the space-time consciousness is evident through the strong obedience to the structure of the *tāl* as well as the presence of the structural map. In fact, the evidence of the structural map, where certain common patterns usually decorate the same moments in the cycle, proves that the accompanist is always aware of where he is in the cycle.

Bourgeau's comment on *le jeu du thekā* suggest that the basic-elaborated *thekā* will not be presented until a few cycles into the performance, though we do have conflicting data on this matter: in *Yaman* the *thekā* is delayed and in *Multānī*, it is not. This is mostly because of the familiarity of the performer. The accompanist would not have been able to present elaborated material from the beginning of the performance as the accompanist was not familiar with the playing style of the main artist. Again, Bourgeau's comments on the constantly varied ornamentation is at odds with the way in which the accompanist generally consistently ornaments the same moments in the cycle with stock phrases though the slight deviations and, in some instances, creative malleability of these phrases could suggest some constant variation.

Chapter 5: Analysis Part 2: Tablā Accompaniment in Different Sections

5.1 Introduction

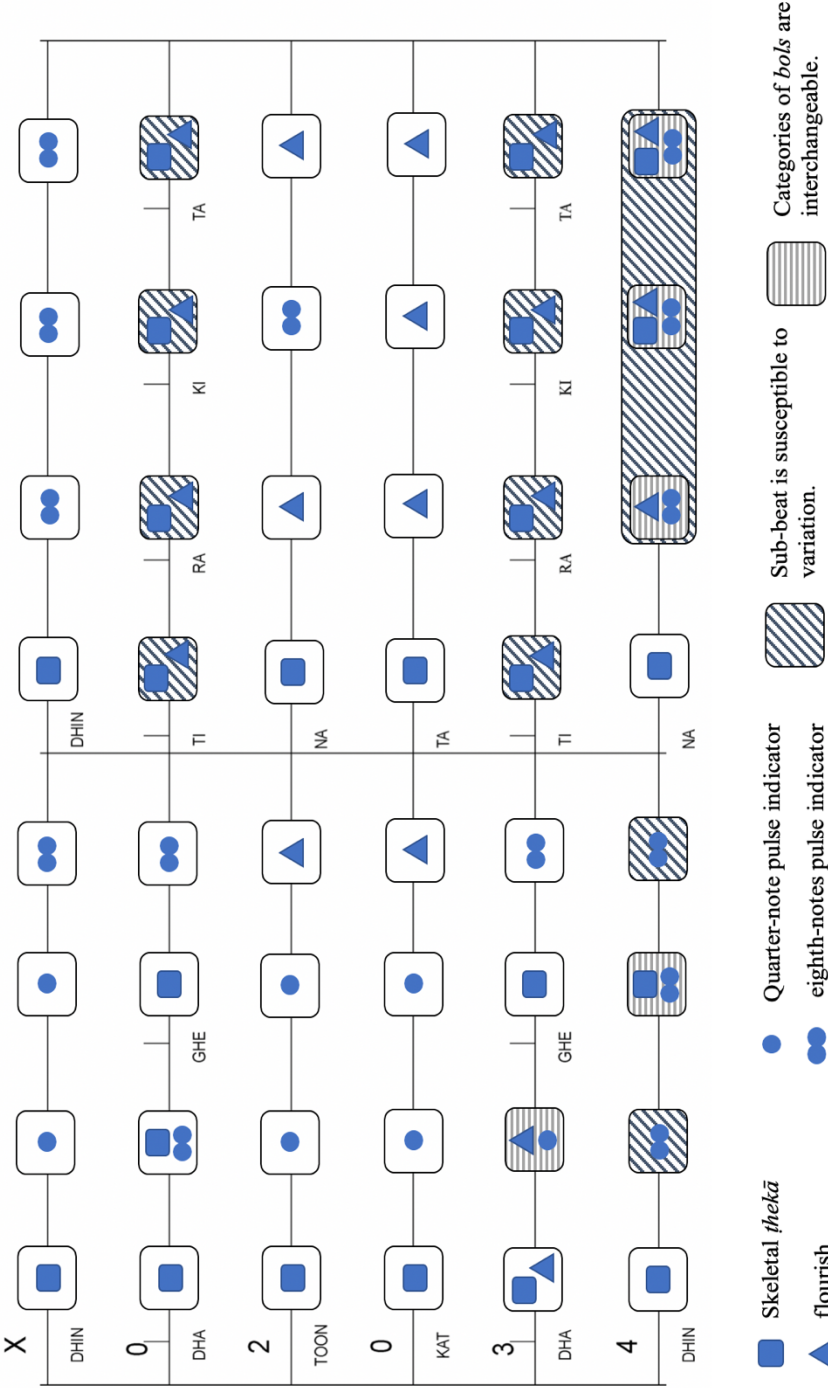
In chapter 4, I established the existence of a 'basic elaborated *ṭhekā*' used by Vishwanath as a basis for his *vilambit ektāl* accompaniment, showing how this served to fill out the skeletal *ṭhekā* at slow tempi. I showed how there are key points in the cycle where the accompanist is more inclined to decorate the *bols*, and that common stock phrases are used for this. *Bols* used in the performance can be categorised in four ways:

- *bols* that we expect to be played on the *mātrā* due to the original skeletal *ṭhekā*;
- pulse indicators, usually in the form of *ghe* or *khe (kat)*, highlighting the pulse which can otherwise be lost due to the slow *lay*; and
- substitute *bols*, e.g. too substituted for tin, possibly to add extra emphasis to the *mātrā*³⁰.
- flourishes, normally built upon a variation of *tirakita*, which build interest through a quick *bol* phrase and are found usually at the end of a *mātrā*

³⁰ In certain cases, it is common practice to substitute certain *bols*. An example of this is, *Tin* and *Too*.

Figure 2 shows the structural map detailing the outline of how each sub-beat is commonly treated.

Fig. 2: *Vilambit ektāl*: skeletal *thekā*, basic elaborated *thekā* and variation



By looking at this map, a few points arise:

- The *bol* of the skeletal *ṭhekā* is always presented on the first sub-beat and sometimes on the third sub-beat of each *mātrā*.
- There is an even split between *mātrās* that use the *bol* of the *ṭhekā* once and those that use the *bol* of the *ṭhekā* multiple times.
- *Mātrās* 4 and 10, played *tirakita* in the skeletal *ṭhekā*, are particularly heavily varied.
- Pulse indicators are evenly split between quarter and 8th-note patterns though a *mātrā* will generally use one or the other.
- There is one place where a category is interchangeable throughout the performance. Otherwise, each sub-beat is generally treated consistently.

Moreover, there are certain cycles that are also susceptible to greater variation than others. The most notable of these is cycle 17 in Veena Sahasrabuddhe's *Rāg Yaman*. The greater amount of variation is a cause of the structure or the main artist. For example, cycle 17 is a moment where the main artist permitted the *tablā* accompanist to present an elaborated 'solo'.

The following sections will discuss the *tablā* player's material in relation to the structure of the *khyāl* performance, as directed by the main artist. Here, I will show how the change in tempo affects the accompaniment and then how the accompanist attempts to blend with the main artist as he/she changes style. Both performances are used as analysis material. A large part of both of these sections

is the change in *bol* density, which changes as the *tablā* accompanist varies the *ṭhekā*. How he treats this increase in density will be discussed here.

5.1.1 The *Tablā* Accompaniment in Relation to the tempo change and the Main Artist

The previous chapter outlined an argument which suggests that the material of the *tablā* player is remarkably consistent throughout the performance. The cycles differ but do so consistently and mostly using a bank of ideas similar to the ‘lick’ in jazz music: predetermined musical phrases that are inserted into an improvisation. Chapter four presented the way in which the *tablā* accompanist presents his *ṭhekā* whilst this chapter will outline the reasons why in relation to the main artist and the structure of the *khyāl*.

Tempo may be a factor affecting accompaniment style. During the slower sections, the accompaniment may be more reserved whilst as the energy of the performance increases, the accompaniment may become more complex. This complexity is twofold, first the density of *bols* may increase, second, the rhythmic intricacies may become more prominent. For this reason, the first factor to consider in the analytical sections below is the pattern of tempo variation. Following this, I will show how the accompaniment relates to what the main artist is performing in the different sections of the *khyāl* expositions.

In brief, the basic elaborated *ṭhekā* is varied within fairly narrow bounds, adjusting for tempo, with more variation allowed on some sub-beats than others; within this constraint Vishwanath Shirodkar attempts to provide an appropriate

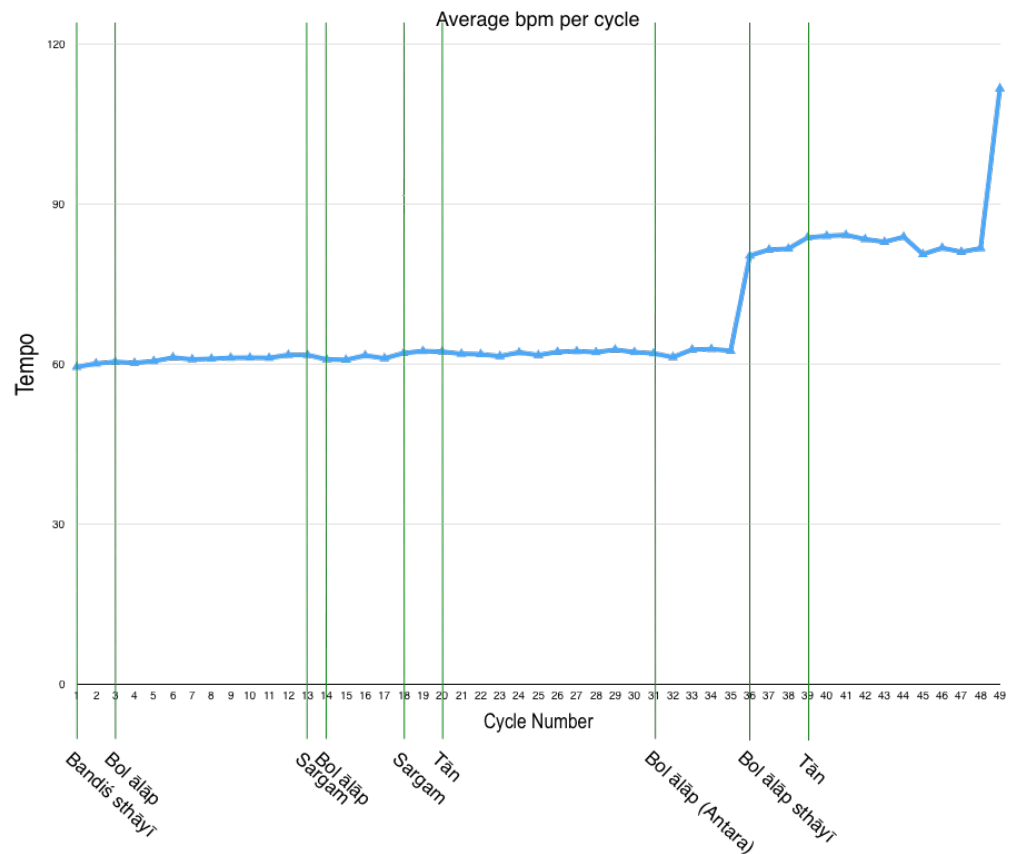
accompaniment to whatever the singer is presenting at a given moment. I will try to point out subtleties in the accompaniment which suggest that the tablā player is endeavouring to blend with the change in style of the main artist, sometimes more efficaciously than others.

In a *khyāl* performance, the vocalist will change the way he/she performs when arriving at a new section. For example, the *vilambit ektāl* section usually starts with a *bandiś*, which is an exposition of the composition. After this the *bol ālāp* may come, where the vocalist uses the words of the composition but in a much more liberal manner. In the following sections, I will highlight differences between the accompaniment style in these different sections.

5.2 Performance 1: Vijay Koparkar, *Rāg Multānī*

5.2.1 Tempo Variation

Graph 1 shows the average tempo of each cycle throughout Vijay Koparkar's performance. This performance maintains a consistent tempo throughout, with the exception of cycle 36 where there is a move back to the *sthāyī*, and this is directed by the main artist to the tablā accompanist through slight gesturing of the hands on the knees. The second major tempo change is seen at cycle 45 where there is a slight deceleration. Clayton describes how decelerations are rare in Hindustani performances and may be explained by various means. This slight deceleration may be accidental or an unwinding before the fast ending (2000:89).



Graph 1: Vijay Koparkar, *vilambit ektāl*, the average bpm of each cycle

The tempo change marks the move back to the *sthāyī* (see graph 1) where the main artist moves back to the lower octave and reiterates much of the movement first heard at cycle 3 onwards. Cycle 36 shows the first cycle after this tempo change. When we compare cycle 36 with the original *ṭhekā*, most of the elements are in place. In cycle 36 we do not observe the *too* on *mātrā* 5, but this substitution is common throughout the performance. We also do not have a complete *tirakita* in *mātrā* 10 even though most of the *bols* are still present. There are also moments where the original *ṭhekā* is only hinted at rather than, as before, used as a guide to orientate the cycle. This is especially prevalent at

mātrā 12 where, although *dhā* is quite common, *nā* is only a suggestion throughout the *mātrā*.

Much of the material in cycle 2 and 36 is very similar, with some phrases being identical. Most notably in *mātrās* 1, 2, and 4 the passages are the same but followed by an extension of additional *bols*. There are a few occasions where there is the same rhythm but the *bols* have been substituted. For example, cycle 2 *mātrā* 5 has *tin kat katkattita tat-tita* whereas cycle 36 *mātrā* 5 has *tin kat katkattita tin-katkat*: two identical rhythms but with differing *bols*. The largest disparity occurs at *mātrā* 11 where the rhythms differ slightly and cycle 36 has additional *bols* but the main stresses remain the same between the two. After 32 minutes of improvisation, Vishwanath presents us with, more or less, the same material as at the start of the performance owing to the movement of the main artist who returns to the *sthāyī*.

Cycle 40 has a great increase in *bol* density. Regardless of this increase, the basic *thekā* is still present throughout, even though it may be more flexible in this cycle. The *nā* in the final *mātrā* is only delivered as a *dhā* and *tirakita* is not delivered in its entirety. The difference between this cycle and cycle 36 is that the main value, which penetrates the whole cycle, is a 16th. The expanded use of *ghe* enlivens the cycle to mimic the escalation of mood in the *rāg* at the moment in the performance. However, the intricate playing here matches closely what Koparkar sings. We do not hear rapid passages but rather this 16th movement. Even the rest in *mātrā* 7 mimics the pause taken by Koparkar in this cycle.

When asked about why there are deviations from the *ṭhekā*, Vishwanath responded by stating that the manner in which he plays depends upon how the soloist unfolds the *rāg*. Ultimately, these variations come about owing to slight tempo increases undertaken in particular ways.

Depending upon the styles in which they sing... the rhythm changes. In Koparkar's style, he begins with an *ektāl*, *vilambit ektāl*... and then after he finishes with the *antārā*, *sthāyī*, and *antārā*, he comes back and then the tempo increases, the way he deals or unfolds the *rāg* also changes. So, because he has changed his way of unfolding the *rāg*, I have changed....

(Personal Interview, Dombivali, 2015)

When these drastic tempo increases occur, the *rāg* is unfolded in a slightly different way, which will then direct the way in which the *ṭhekā* is decorated. The accompaniment is explicitly influenced by the material of the main artist who is changing his singing as he moves through different techniques.

From these examples and comparisons, I argue that the increase in tempo does directly influence the development of the accompaniment. The increase in tempo is determined by the main artist who is increasing the tempo for a particular reason. The increase in tempo at cycle 36 marked the return to the *sthāyī* before the climax where the main artist returns to singing *tāns*. The *tablā*

player did not play a mimicry of the first few cycles as the mood had changed as the climax was approaching. Instead, he emulated the increase in energy but taking the material of the first cycle and filling in the spaces with rapid playing. Cycle 36 represents a conglomeration of the starting material and the enlivened mood of the piece. At the same time, the soloist returns to the *sthāyī* but in anticipation of singing the *bol ālāp* section which would lead to the *tāns*.

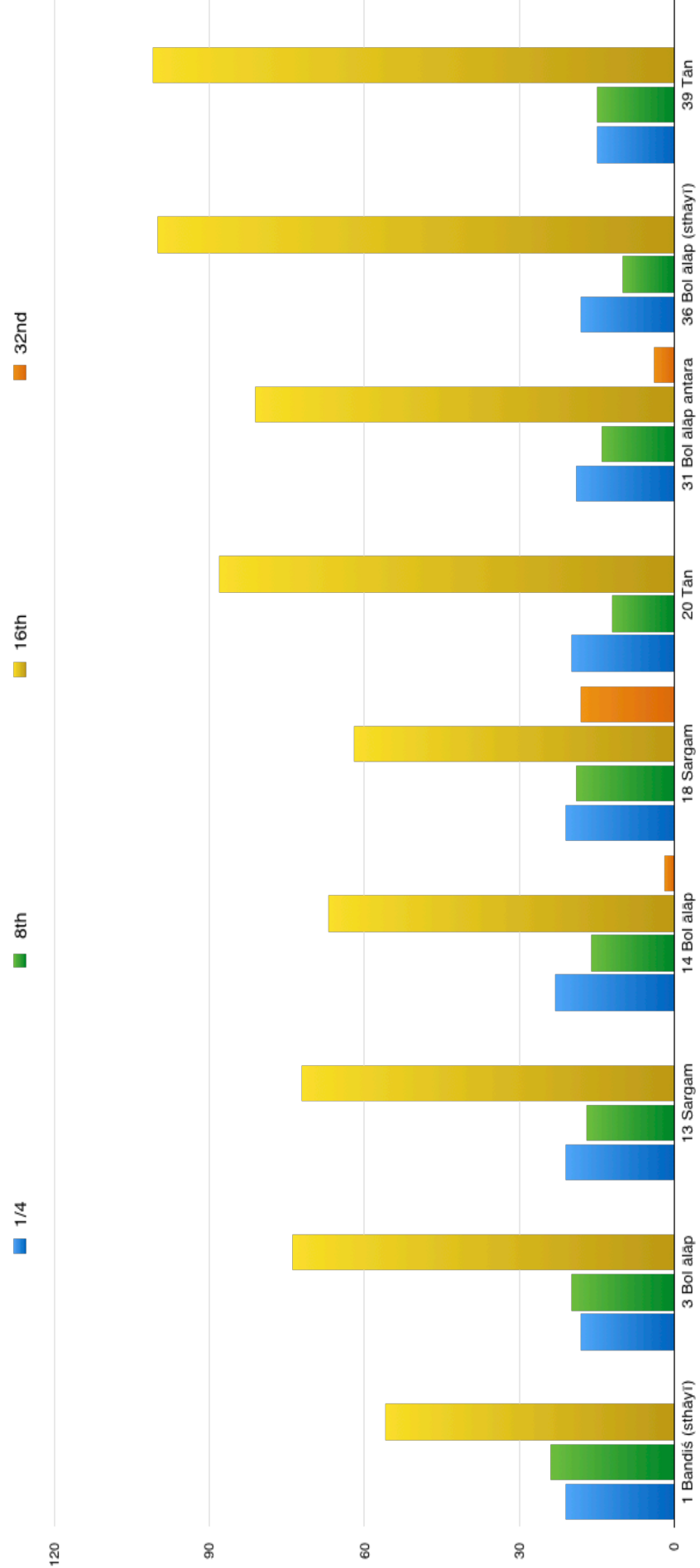


Chart 1: Amount of bols according to their duration, *rāg multānī*.

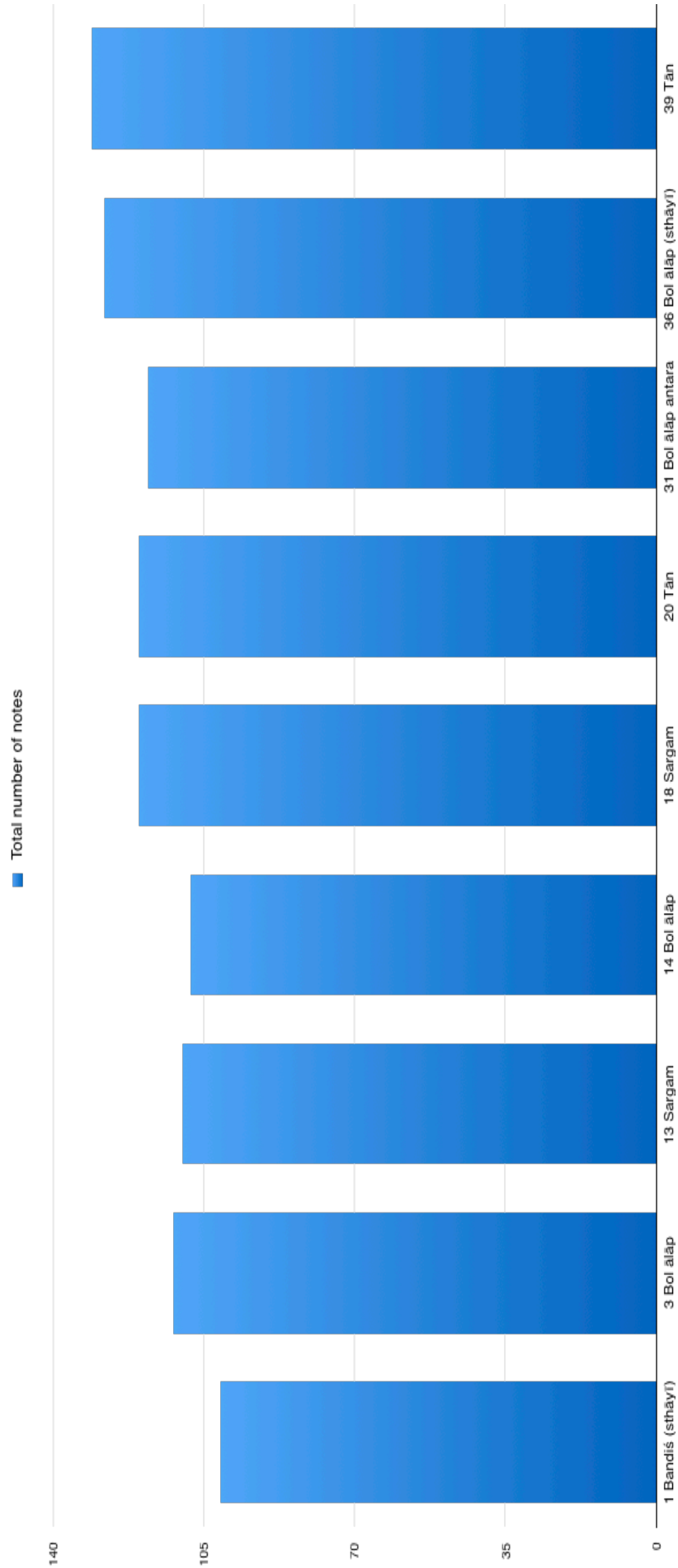


Chart 2: Total number of *bols* by section, *rāg multānī*.

5.2.2 Tablā accompaniment in relation to *khyāl* performance structure

From the start of the composition to cycle 36, there is a gradual and slight increase in tempo, starting at 60 bpm and reaching no higher than 62 bpm. So, if there is an alteration in accompaniment style during this time, it is not owing to the tempo change but rather directly to what the main artist is doing.

The main artist builds up energy and reaches a climax gradually throughout the piece by moving through *khyāl* sections and gradually increasing the rhythmic density from one section to the next. The only section where there is a decrease is where the main artist moves back to the *sthāyī* at cycle 36. Although the tempo increases at this point, the density of notes decreases. The two sections where the main artist increases the density to the maximum is at the two *tān* sections, cycle 20 and cycle 39. An overall summary of the density of tablā strokes can be seen in charts 1 and 2, however each section will be discussed separately.

Bandiś (sthāyī) - cycle 1, 5' 12'', p.322

The *bandiś* is a composed setting of the poetic text sung in full. This section focuses just on the first section of the poetic text, *sthāyī*, written below.

Sthāyī

Gokula gāva kā chora re	The boy from Gokul village,
Barasane kīnār re	the girl from Barasāne ³¹

The main characteristics of this section are a medium tempo, strict rhythm, and a, more or less, simple melodic line (Clayton 2007:5-6). As expected, the density is the lowest of all the sections. There is extensive use of quarter notes and 8th notes which outline each beat of all the *mātrās*, and the only rhythmic complexity occurs at *mātrā* 6 where there is an 8th rest at beat 2. Every bar in this *mātrā* starts with a quarter note. This strengthens the first beat of every bar and gives the listener a strong reference pulse. This action mimics the ‘strict’ time which characterises the *bandiś*. It is also this cycle which follows the *ṭhekā* closely (see section 4.2 for detailed discussion). The accompanist is following the same guidelines as the main artist. The main artist is outlining the poetic text in full and closely following the composition at a steady tempo. At the same time, the *tablā* accompanist is following the *ṭhekā* closely, ensuring that most of the syllables sound at strong points in the *mātrā*, and overall, keeping a steady beat.

³¹ Translation taken from Clayton, 2007:77

Bol Ālāp - cycle 3, 6' 47'', p.309

The *bol ālāp* is where the complete text is sung but much more freely and the structure of the *bandiś* is not adhered to (Clayton, 2007:5-6). At this stage, Vijay Koparkar repeats the first line of the text many times before moving to the second part of the first section. All this movement is done, largely, with slow melodic movement. There is a slight increase in rhythmic flexibility. This is first seen in the first *mātrā* where the fourth beat begins with a 16th rest, subtly displacing the strong sense of the pulse. Similarly, in *mātrā* 2 the 8th to 16th phrase is used for *mātrā* 2.4 but in reverse, which again weakens the strong beat. Chart 1 also shows how there is a significant increase in 16ths from the *bandiś* to the *bol ālāp*. This represents how the main artist has moved from the compositional idea to longer melodic phrases where each phrase uses an increased number of strokes. Furthermore, the *ṭhekā* is used more fluidly than in the *bandiś* section but nevertheless is still present. In this way, similar phrases or syllabic units are repeated to a greater extent in this cycle. There is a surge in the use of *ghe tita*, *dhā tita*, or *kat tita*, as well as *dhāghe* and *tirakita*. This technique of repetition brings unity to the cycle and grounds the listener in the *ṭhekā* that was presented a few cycles back. At this point, the artist presents the composition in a freer manner but, overall, it is still recognisable, with melodic phrases being repeated and certain sections of the text used over and over throughout the cycle.

Sargam - cycle 13, 14' 41''

Sargam is the technique of singing to the abbreviated note names instead of the text. In this performance, VK increases the density of notes and increases the surface rhythm tempo. At this moment, the accompaniment becomes only slightly denser by substituting quarter notes and 8th notes with 16th notes passages. Each *mātrā* nonetheless, with the exception of *mātrā* 10, begins with either one or two quarter notes, which has the same effect as before where the pulse is reinstated and maintained throughout. Again, the *bols* of the *ṭhekā* are still present in most *mātrās* but there is less of a reinforcement than the *bandīś* and *bol ālāp* section. In those earlier sections, the syllables of the *ṭhekā* were used repeatedly throughout the *mātrā* in order to give an overall sense of the *bol* in spite of its extensive decoration. Here, the *bol* will be played and then followed by a series of additional *bols*. Thus, the *ṭhekā* is present but less obvious.

Bol Ālāp - cycle 14, 15' 28''

In this section, the main artist has returned to the *bol ālāp*, but the energy of the music has increased; the tempo is slightly faster, and the surface rhythm is greater. Instead of the slow melodic movement of the *bandīś* and the first *bol ālāp*, the main artist is singing more rapid and longer passages. The text has also become more flexible during this section. The density of the quarter notes and 8th notes is higher in this section than the previous *sargam*. The use of these rhythmic values has increased in order to give the effect of longer and more flowing passages, which emulates the movement of the main artist.

Except for the slight decrease in 16th note movement, cycles 13 & 14 are quite akin but the same can be said for the style in which VK sings. The difference between these two cycles is that VK uses the degrees of the scale to sing rather than the words from the text. The actual movement of the main artist remains quite similar except the phrases are longer and there is less decoration.

Sargam - cycle 18, 18' 37''

There is a slight increase in the overall density in this cycle, but the most notable difference is with the surge in the use of 32nd³² notes. Equally, at this time there is a slight increase in tempo, which was around 60 bpm but rises to 62 bpm for a steady period of two cycles. This move to 32nds movement mimics the increase in density from the singer who has increased the number of notes he is using as well as losing the longer, flowing phrases from before. What is interesting here is that during the *mātrā* which has the greater increase in 32nd movement, the *bol* of the *ṭhekā* is largely ignored in favour of rolling phrases, such as *tita* and *tirakita*. *Mātrā* 7 of the basic *ṭhekā* is *taa* and *mātrā* 8 is *dhāghe*. Whereas *mātrā* 8 retains the foundation of *dhāghe* throughout the *mātrā* and *mātrā* 7 only boasts of the *khālī* portion of the cycle but loses the essence of the *bol* by only sounding *nā* twice.

³² Seeing as the *mātrā* has been sub-divided into four sections, the value of each sub-section equates to a quarter note. Therefore, the 32nds will equate to 32nd of the entire *mātrā*.

Tān - cycle 20, 20' 10''

Singing *tāns* means the main artist is starting a period of rapid vocalisation. There is no text, the tempo is usually faster, and the phrases are continuous (Clayton, 2007:6). During this period, the main artist starts the cycle with rapid vocalisation but then moves back to a more *bol ālāp* style of singing where the text is used. The accompaniment here is interesting as it seems to anticipate the movements of the main artist.

The main artist is not singing for the first $2\frac{1}{2}$ *mātrās*. During this period, the *tablā* accompaniment is playing rapid passages full of the *bāyāñ*, before returning to a similar style of playing as in the *bol ālāp*. This draws parallels with the melodic movement of the main artist who does the same at his entry in *mātrā* 3. The section outlined with the grey line marks the period where the main artist sings the *tān*. At this time, the accompaniment performs material similar to previous cycles even though the singing style has drastically changed. Even after the main artist returns to the *bol ālāp* style of singing the accompaniment has not altered very much. These examples show an instance where the *tablā* accompaniment has anticipated the movement of the main artist.

Bol Ālāp (Antarā) - cycle 31, 28' 41''

This section marks the move into the second part of the poetic text and a melodic rise to the upper *ga*.

Antarā

Uno dou man mohaliyo man	These two have enchanted my
kahe Sārdārang bāta re	mind, so Sārdārang says ³³

For this section, the tempo has dropped slightly below 62, the overall density has dropped considerably, and the use of 32nds has ceased. For the introduction of the new section, the accompaniment seems to be calming down. However, this contradicts the movement of the main artist. The *antārā* focuses on the upper *ga* which gives the music a sense of climax as the vocals has been gradually building up to this point. Also, the main artist is still singing long phrases, interlinked with upper octave notes held for short durations. At this point, the tablā player is holding back to give prominence to the movement to the *ga* from the vocalist.

³³ Translation taken from Clayton, M, 2007:77

Bol Ālāp (Sthāyī) - cycle 36, 32' 33''

The *antarā section* is short and the music has its first major tempo increase as the main artist returns to the *sthāyī*. This cycle is discussed in relation to the tempo increase in section 5.4.1, where the tempo increases but owing to the return to the beginning of the poetic text, both the main artist and the *tablā* accompanist return to an earlier style of playing. With the disparity seen in the previous sections, it is clear that the accompanist is following the lead of the main artist. The drastic tempo increase can be explained by the following section where the main artist returns to singing *tāns*. With this said, this cycle shows the greatest stroke density, which is clearly due to the *tablā* accompanist emulating the new faster tempo.

Tān - cycle 39, 34' 20''

The difference between this *tān* section and the previous section is that the main artist continuously sings *tāns* from here until the end of the *vilambit* composition. So, the style of singing here is continuous rapid vocalisation. The *tablā* accompaniment has a high overall density, and though there is no use of 32nd notes, this cycle shows extensive use of 16th notes. In fact, in this cycle we see more of an insistence of marking the pulse of the *thekā* as was done in the earlier sections. As the main artist loses a sense of pulse as he sings the long passages of *tans*, the accompaniment is providing a strong sense of pulse which is simultaneously punctuated with long passages of 16th notes. As before this is done with each *mātrā* starting with a strong quarter note beat. *Mātrā* 9 is the only place which is full of 16ths and a heavy use of the *bāyā*.

5.2.3 Summary

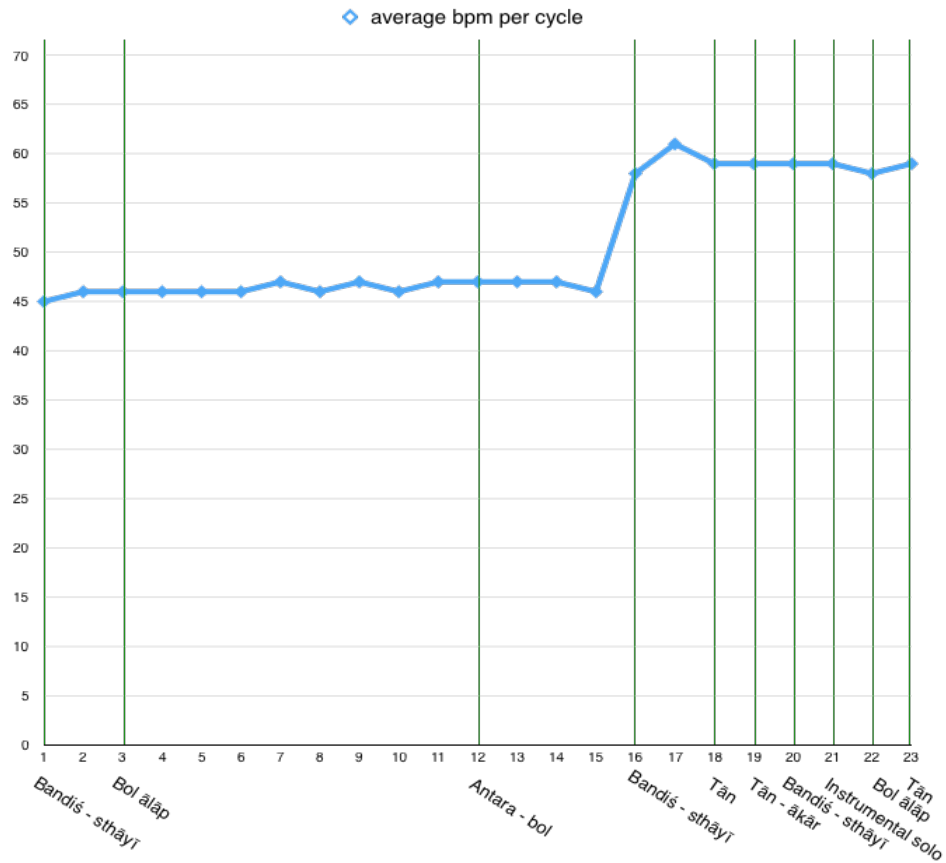
As Vijay Koparkar moves through each section of the *khyāl* the accompanist tends to follow his lead and develop his playing accordingly. This is shown most obviously when the main artist returns to certain sections, such as the return to the *sthāyī* or the two *sargam* sections, and the *tablā* accompanist will return to a similar style of playing or similar material. The sections where it is obvious that the *tablā* accompanist has blended with the main artist by mirroring his activity (e.g. become more rapid when the main artist does) are during the move to the *antārā* and the first *tān* section. Here the main artist is reaching a climax which is not emulated in the accompaniment. The *tān* section at cycle 20 is also interesting due to the accompaniment anticipating the development of the main artist.

5.3 Performance 2: Veena Sahasrabuddhe, *Rāg Yaman*

5.3.1 Tempo variation

Graph 2 shows the performance by Veena Sahasrabuddhe. Graph 2 shows the bpm at the start of each cycle. Although the overall pattern is similar, with a fairly steady opening section followed by an increase before the *tān* section, this performance shows more fluctuation in tempo than Vijay Koparkar's performance. It should also be pointed out that the tempo is significantly slower in Veena Sahasrabuddhe's performance. As stated in chapter 2, the slower tempo impacts the density of the *bols* as the accompanist is ensuring that he provides a steady pulse. This action coupled with the positive familiarity between the co-

performers would naturally lead to a greater number of overall *bols* or smaller note values.



Graph 2: Veena Sahasrabuddhe, *vilambit ektāl*, the average bpm of each cycle

The basic outline shown in graph 2 shows a gradual and minimal increase. Contained within this are a few small fluctuations of tempo, followed by a sharp increase, a minute decrease, a steady consistency, finishing with a slight decrease at the end of the composition. The other slight fluctuations in tempi are owing to human error. The sharp increase has the same function in both performances, which is to prepare a satisfactory tempo for the *tān* sections. However, just after the aforesaid tempo increase, there is a small but significant decrease which suggests that the *tablā* musician may have overshoot the desired

tempo. Indeed, the main artist directed the tempo alteration at cycle 16 (21' 23'') by clapping her hand on her right knee, but just before cycle 18 commences, there is another direction from the main artist to the *tablā* accompanist (23' 00'') ensuring that the tempo is drawn back. When one looks at graph 2 we can see that the tempi set by the main artist are as follows: cycle 16, 49.4 bpm; cycle 17, 60.8 bpm; cycle 18, 61.2 bpm.³⁴ There is a decrease in tempo during that cycle, which then explains why the average bpm is lower for cycle 18. As there is no direction from the main artist to decrease the tempo, it can only be explained by human error.

When considering the data in graph 2, a noticeable decrease in tempo occurs at three other moments in the performance. These happen between cycle 1 - 2 where the main artist moves from the *bandīś* to the *bol ālāp*, and from cycles 6 - 10 where there is a fluctuation of tempo. Similarly, these are explained by human error, owing to the lack of direction from the main artist at these moments. An occurrence which is true for both performances happens directly before the sharp increase from cycle 14 - 15 which seems to be a suspension before the drastic tempo acceleration.

³⁴ Values are rounded to 3 significant figures.

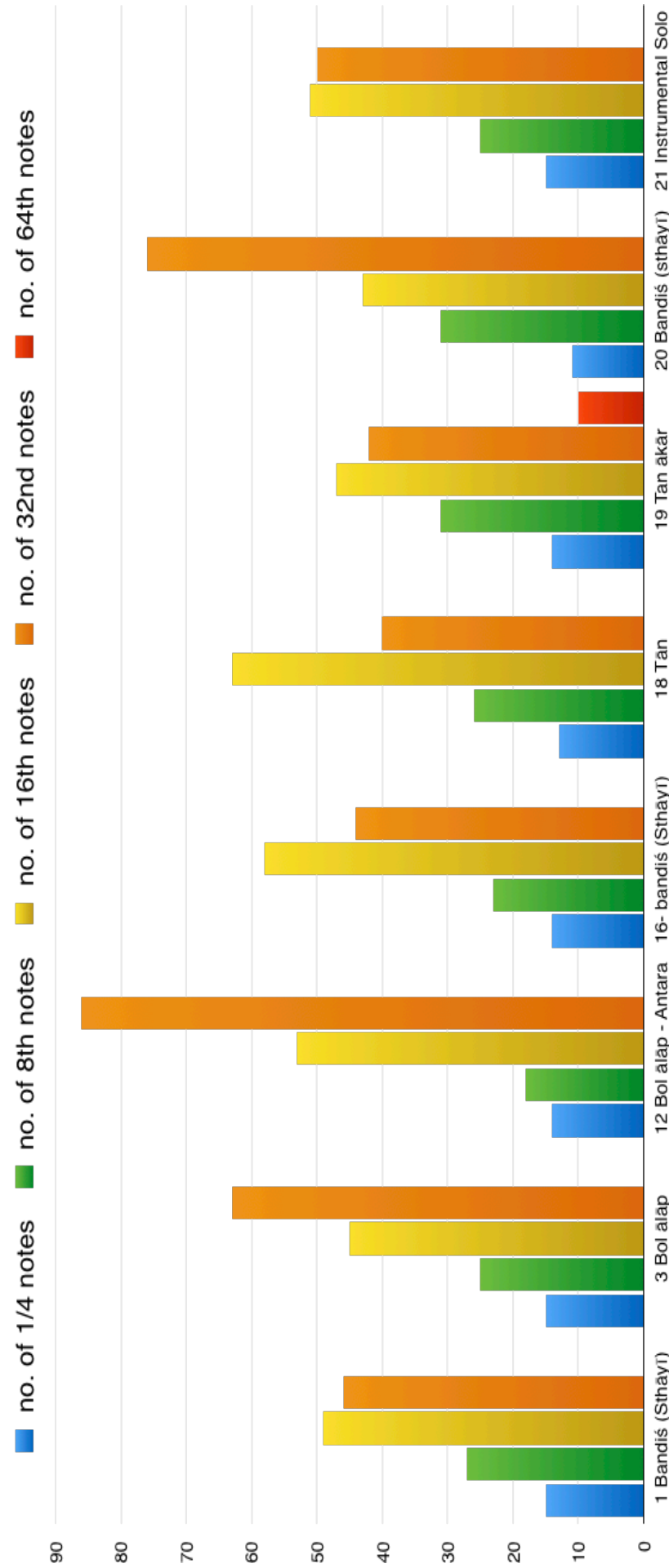


Chart 3: Number and value of *bols* in each new section of the *rāg yaman* performance.

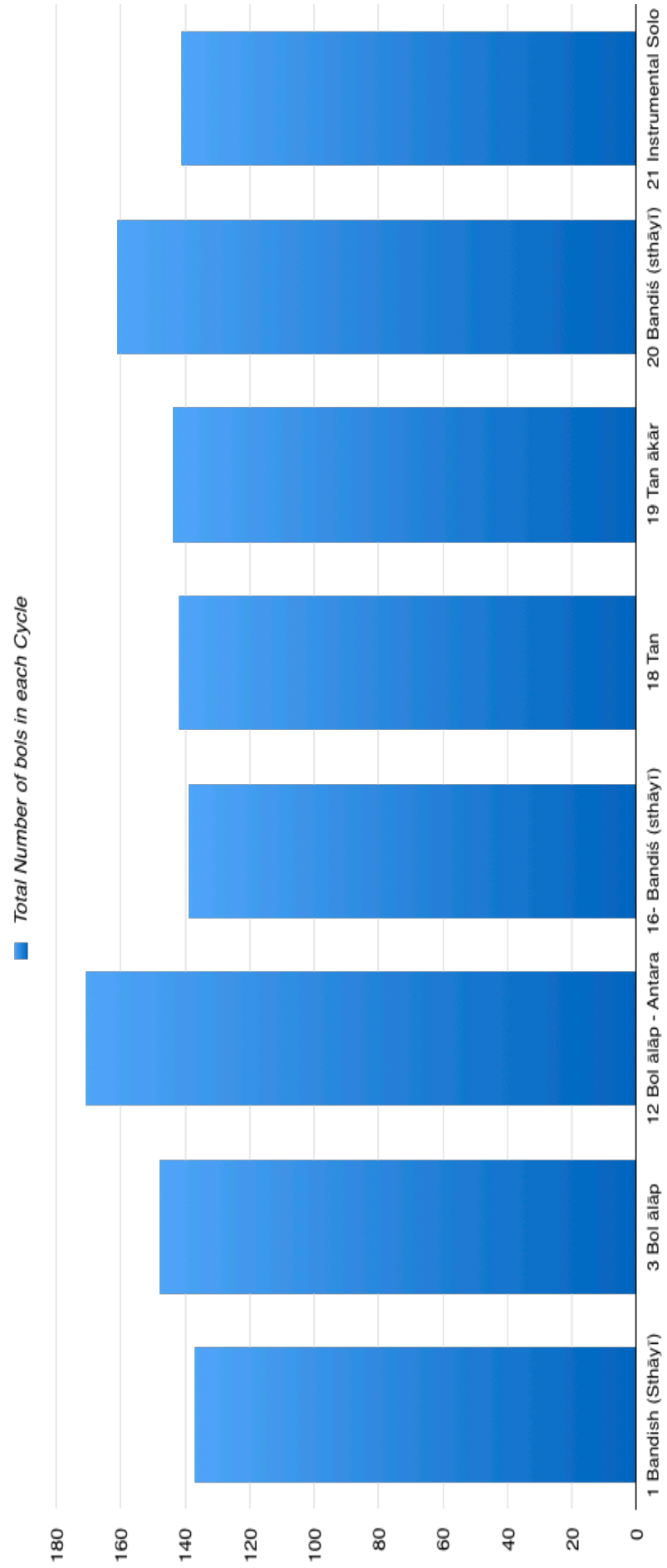


Chart 4: Total number of *bols* in each new cycle of the *rāg yaman* performance.

5.3.2 Instrumental Solo Sections

In this section, I am going to pick up the detailed analysis of Veena Sahasrabuddhe's performance, first looking at the instrumental solo sections and the greater amount of autonomy that the *tablā* accompanist enjoys. Instrumental solo sections are the places in the performance where the main artist steps back and asks another player to perform in more of a solo style. In these examples, this is the harmonium player, who improvises on the melody, and the *tablā* accompanist, who deviates further from the *tablā* accompaniment.

In general, during these periods of solo material, the rhythms increase in complexity and the *tablā* takes greater liberties in *bol* decoration. Though there are some implications in that the *tablā* player must continue the thought-process of the main artist, which is discussed in more detail later, the accompanist experiences a certain degree of autonomy.

The first instrumental solo section in VS's performance of *Rāg Yaman* is at cycle 6, (see page 304: VIDEO 11' 03'', 46 bpm). The duration of this solo section is four *mātrās* at which point the main artist begins to sing again. The playing of the *tablā* accompanist does not alter significantly, as it is in fact the harmonium which takes the lead and provides the melody for this duration.

During this short 4 *mātrā* solo section, it is clear that the *ṭhekā* is maintained, although the rhythms increase in complexity. In fact, this passage contains more

of an emphasis on the *bols* of the *ṭhekā* than many other places in the accompaniment. The first two *mātrās* contains a bare minimum of *dhin* strokes but *mātrā* 3 repeatedly sounds *dhāghe* and *mātrā* 4 contains a phrase which decorates *tirakita* with many other closed and related strokes. There is no obvious indication from the main artist to the accompanists to begin an instrumental break except a very discrete nod to the harmonium player, which may be the sign which directed Seema Shirodkar to provide a melody whilst the *tablā* player continued to accompany.

The next *tablā* solo section is at cycle 8 (see page 306; VIDEO: 13' 13''; 50 bpm). It is strikingly similar to the previous one, though some rhythms are simplified versions of the former. The difference between these two examples is that the vocalist begins cycle 9 with a continuation of a melodic phrase from the previous cycle. As indicated in this example, the instrumental solo does not actually start until the 4th beat. This unexpected solo may explain why the *tablā* accompanist chose to slightly abridge the playing. As before, the main artist does not direct the accompanists into the solo section: she stops singing and the accompanists carry on. However, during this solo section, the main artist does turn to the harmonium player and offers an appreciative nod which seems to indicate to the harmonium player to continue. Despite this, the solo section is no longer than the previous. There is no obvious direction from the main artist to the harmonium player though her head is directed towards the harmonium player, even though the main artist's eyes are directed at the floor. A few seconds into the solo section, the main artist raises her hand and it looks like she

may start to sing again but instead she directly looks at the harmonium player and instructs her to continue playing with a hand gesture.

From this short video analysis, it seems that it is the harmonium player who is instructed to provide the main melodic solo for this short section. Despite this, from *mātrā* 8 onwards, the *tablā* accompanist alters his playing to provide a louder and more rhythmically complex passage, which resembles the characteristics of a *tablā* solo rather than an accompaniment. During these *mātrās*, the *ṭhekā* also begins to get lost. *Mātrā* 9 briefly sounds *dhāghe* embedded amongst a string of other *bols*, *dhin* is played once at the start of *mātrā* 11, and *nā* is exchanged for a minimal number of *dhās* in *mātrā* 12. This *bol* placing coupled with the intricacies of the rhythm start to form a *tablā* solo.

Cycle 9 (see page 307; VIDEO: 14' 26''; 48 bpm) marks an interesting difference from the previous examples as it is asymmetrically constructed. The first half contains relatively simple rhythms where the *ṭhekā* is clearly referenced. In contrast, the second half presents the opposite. As stated in the previous chapter, the harmonium and *tablā* player here have a mutual relationship based on an understanding of when to and when not to take the lead. The dynamic here is interesting as the 'lead' does not seem to change but the playing of the *tablā* accompanist does seem to become more confident. Throughout the section, the *tablā* and harmonium players share a great deal of eye contact and this seems to direct the entire section.

The first complete, undisputed *tablā* solo comes at the start of the major tempo increase at cycle 17 (see page 315; VIDEO: 22' 12''; 61 bpm). It is obvious that the rhythms have become significantly more complex. Furthermore, the pulse is repeatedly displaced. *Mātrā* 2 shows the phrase, *nārikitataka* stretch over beats 2 and 3 with the final beat beginning with a rest. As a result, there is no strong pulse throughout the *mātrā* with the exception of beat 1. This technique is used throughout the cycle but more interestingly, *mātrā* 8 flows seamlessly into *mātrā* 9 with a rapid passage, eliminating the sense of a strong beat at the start of the next *vibhāg* and completely displacing the pulse. Using rests on strong beats is also a feature of *mātrās* 4, 5, 7, and 8. We also see the repeated use of dotted syncopated rhythms in *mātrās* 5 and 7. Furthermore, the repeated *ghe* strokes in *mātrās* 1 and 10 are played with heavy modulation which creates a double time feel to these rhythms. As ever, the *thekā* remains surprisingly intact throughout the cycle though the above activity conceals the *bols* from the listener.

Instrumental solo, cycle 21, 25' 43''

The instrumental solo here features a more complex *tablā* passage, as the focus is not on the harmonium as in the other solo passages where it was clearly harmonium solo accompanied by *tablā*. The tempo has increased by 5 bpm and the rhythmic phrases show more complexity than other cycles. This complexity is shown in the way that the *tablā* accompanist alternates between 16ths and 32nds during the phrase with more freedom and flexibility. This cycle also has a greater usage of dotted rhythms in comparison to the other cycles.

The treatment of the *ṭhekā* is also more flexible. *Mātrā* 1 features *dhin* only on the first beat and though *mātrā* 2 has *dhin* on the two main beats of the *mātrā*, beats 1 and 3, the *bol* does not feature anywhere else. Similarly, in *mātrā* 4, *tirakita* is compromised by the feature of asymmetrical rhythms (with *tirakita* usually being a function of rapid even rhythms). This is seen to a lesser extent in *mātrā* 8. Here the *mātrā* does feature rapid rhythms but other *bols* are used in the place of *tirakita* to give the impression of a more experimental running phrase. Nevertheless, the *ṭhekā* is still present and in other *mātrās*, such as *mātrās* 3, 6 and 9, the emphasis remains on the *bols* of the *ṭhekā*.

5.3.3 *Tablā Accompaniment in Relation to Khyāl Structure*

The following sections illustrate the relationship between Vishwanath's *tablā* accompaniment and Veena Sahasrabuddhe's vocal line. I have focused on the first cycle of each new section of the *khyāl* as these are moments where the main artist alters their singing style. I will start each section of the discussion with an overview of the most interesting points that have arisen from the analysis before presenting more detailed analysis.

Chart 3 (page 195) reflects that cycle 12 and 20 have the greatest number of 32nds and a high proportion of 16ths to complement the cycle. To further iterate the above point, cycle 19 has a small proportion of *bols* altogether and emphasises the fact that the *tablā* accompanist has endeavoured to reduce the activity in this cycle. Nevertheless, this is the only cycle to include 64ths which feature at the approach to the *sam*. As a result, the overall cycle does not have

more energy but, within the *tablā* part, the *sam* is greatly exaggerated by the use of 64ths which provide a cadential like ending. The number of 16ths gradually increases throughout the performance until cycle 19 where they start to reduce. It is only at cycle 21, the instrumental solo, where the number of 16ths increase. The number of quarter notes remains relatively consistent throughout and the number of 8ths subtly fluctuates with the exception of cycle 12, where there is a slight decrease.

Chart 4 (page 196) shows us that the density of *bols* in each section remains consistent throughout *Rāg Yaman*, with the exception of two cycles: cycle 12, where the *antārā* begins, and cycle 20, where the *bandīś sthāyī* is repeated. Both of these instances are similar as they are repetitions of sections that have come before. However, there is a distinct difference where cycle 12 has moved into the *antārā* section and cycle 20 has returned to the *sthāyī*. It is quite surprising to note that the *bandīś* at cycle 20 has a higher *bol* frequency than the *tān* section that precedes it. Nevertheless, the contrast between the rapid vocalisation from the main artist and the diminished activity from the *tablā* accompanist has been discussed in chapter 3 during the interview material. This event happens across both cycles and correlates with the information extracted from the interview with Shahbaz Hussain who states that the *tablā* accompanist must remain calm and steady in order to support the main artist who *has* moved into much more hectic and rapid activity.

Bandiś (sthāyī), cycle 1, 5' 51'', p.327

The *ṭhekā* in *Rāg Yaman* takes a number of cycles to settle and there are many differing variations between cycles 1 to 3. It is not until cycle 4 where the accompanist settles into a more regular pattern that is continued throughout the performance. As this period before the *ṭhekā* is not present in the *Multānī*, I suggest that it is present owing to the familiarity between the two performers; as the main artist presents her *bandiś*, the accompanist feels comfortable to take greater liberties in his accompaniment.

Nevertheless, there are moments where during the first few cycles, the accompanist complements the activity of the main artist. In *mātrā* 4, the main artist finishes the phrases during beat 3 and is followed by a *tablā tirakita* flourish. This flourish is also present in places where the main artist sustains certain pitches as in *mātrā* 6 where the soloist holds *dha* and then *ni* whilst the *tablā* players extend the *tirakita* flourish into *tikatanatitakatnakatnakat*. Similarly, whilst the main artist has a more complex melodic and rhythmic phrase, the accompanist presents pulse indicators, seen clearly in *mātrā* 5.

The *bandiś* is the composition that the vocalist is going to use as a reference in the subsequent improvisation. This is introduced at the same moment that the *tablā* player outlines the *ṭhekā* that will be used for the same function. Though this is the composition in its simplest form, there is still a great deal of displacement of the beat in the vocal line, which the *tablā* generally fills in with the *ṭhekā*, so that the main pulse is heard.

Mātrā 1 has the *sā* held throughout the bar. Though this is the simplest and most sparse moment of the entire composition, the *tablā* player sounds the *bol* of the *ṭhekā* on the first beat and chooses to decorate this with simple rhythms on the *bāyāñ* alone. *Mātrā* 2 begins with the beat displaced in the melodic line. However, the first beat is taken up by the *tablā* player who uses this moment to highlight the first beat with the *bol* of the *ṭhekā*. However, the following phrase is slightly more complex and reiterates the *bol* of the *ṭhekā* on the strong beat of the *mātrā*. It is in this moment that the relationship between the performers is established; instead of an ornamented vocal line supported by a steady and basic *tablā* line, the vocalist begins to ornament the melody and the *tablā* player increases the complexity of the decoration. This moment indicates the level of familiarity between the co-performers and thus generating interesting polyrhythms. This is further reiterated in *mātrā* 3 where the *tablā* player presents an even more extensive rhythm on the third beat during the vocalist's ornamentation over the *ga*. Similarly, *mātrā* 4 sees the vocalist present a syncopated and displaced melody. At this time, the *tablā* makes use of 32nd note movement and dotted rhythm. At the moments when the melody is displaced

from the beat, the *tablā* tends to emphasise the pulse. This is shown with the *kat* on beat 3.

During *mātrās* 3 and 4 the vocalist centres around the notes *sa* and *ni*. Owing to this small amount of movement, the *tablā* player has licence to present a more rhythmically complex phrase. In the following *mātrās*, the vocalist has more disjunct movement, moving up from the *sa* to the upper *dha* and *ni*. As a result, the *tablā* player presents quarter note movement with simple rhythms. Furthermore, when the beat is displaced by the vocalist, the *tablā* accompanist provides us with a strong sense of pulse.

In *mātrā* 6 and 7, the syncopated movement of the melody is not mirrored in the *tablā* and thus a series of cross rhythms ensue. This style of syncopation carries on through the rest of the *mātrās* with the last being an exception. At the end of the phrase in *mātrā* 7, the melody becomes sparse which enables the *tablā* player to present a more elaborate phrase. This activity is repeated in *mātrā* 8 even though the vocal line reaches the upper *sa* thus provided a greater amount of intensity. This intensity is emphasised in the *tablā* line with the rapid phrase that carries through to the last two beats of the *mātrā*.

The last *mātrā* sees the two performers come back together for the approach to the *sam*. This unity happens after the slight displacement on the first beat. The *tablā* increases the density of the *bol*s in the last two beats and the final beat sees a triplet against duple movement in the *tablā*. This feature is consistent throughout the performance and defines the approach to the *sam*.

Bol Ālāp, cycle 3, 7' 55'', p.328

The *tablā* accompaniment in cycle 3 can be characterised as being increasingly free in terms of rhythmic complexity and *bol* density, whilst simultaneously, including more flourishes during and at the end of the *mātrā*. Though the pulse is maintained, though not through the use of pulse indicators, there is little complementary activity between the accompanist and main artist.

As stated in the above section discussing the *bandīś*, the *tablā* accompanist does not present a regular *ṭhekā* until cycle 4. This is at odds with the activity of the main artist as she moves into the *bol ālāp* before this moment. Seeing as there has not been a presentation of a fixed model as of yet, it is difficult to discuss how the *tablā* accompanist deviates from that model in complementation of the structural aspects. Nevertheless, even without a fixed model, it is clear to see that the *tablā* decorations are freer than those which has come before.

For example, flourishes will occur in places where the main artist also presents a rhythmically complex idea, as such in *mātrā* 4, beat 2, resulting in both main artist and accompanist presenting rhythmically complex ideas. This is also an interesting presentation because the *mātrā* contains two separate flourishes, part way through and at the end of the *mātrā*, where it is more common to see only the latter. In *mātrā* 8, the accompanist presents a grand flourish which spans three beats and accompanies a relatively busy idea from the main artist. Overall, despite generating more rhythmically complex ideas, the *tablā* player fulfils his duty and remains loyal to the pulse, ensuring that each sub-beat is accounted

for. In this way, none of the *bol* phrases are overly complicated in their rhythmic construction.

As shown in the charts above (on pages 195 and 196), there is a significant increase in the use of short note values during cycle 3. At first, this sudden increase seems surprising, owing to the character difference between the *bandiś* and *bol ālāp*, where the major difference between the two is the free treatment that the melodic line receives in the latter. In most places the rhythmic values, and even the rhythms themselves, are the same but in *mātrās* 1 and 9 the density significantly increases from cycle 1 to 3. Despite this rise in density, the cycle remains relatively balanced and, thus, the overall pace does not appear to increase. In relation to the *ṭhekā*, *mātrā* 3 starts with *nā* rather than the referent *dhā*, a phenomenon that is not consistent with most of the other cycles. In this manner, *mātrā* 12 ends with a *dhā* instead of a *nā*. The main difference between the character of a *bandiś* and a *bol ālāp* rests in the *bol ālāp*'s tendency to be more flexible. This is thus shown in the *tablā* accompaniment through the liberal treatment of the *ṭhekā*.

The melodic line in this cycle often displaces the first beat of the *mātrā*, relying on the *tablā* accompanist to emphasise this beat with a strong stroke. The absence of the vocalist at the start seems to give the *tablā* accompanist licence to play more complex phrases even though he is technically still accompanying the harmonium player. This is similar in *mātrā* 8 where the voice holds a minim whilst the *tablā* plays more complex phrases.

The vocal part is tacet at the start of the cycle, but it is supported by the *tablā* accompaniment. Owing to the vocalist's silence at the start, the *tablā* player is able to be relatively free with his rhythmic complexity. With that said, the rhythmic complexity centres around *mātrā* 1.4, with the phrase *ghetirakitataka*. Similarly, at the moments where the vocalist holds a long note, *mātrā* 5.2 - 6.1 and *mātrā* 7, the *tablā* reverts to very simple rhythms where the accompanist plays the *bol*, *kat* as a succession on quarter notes. More support comes from the *tablā* at moments when the vocalist displaces the beat. In *mātrā* 2, the vocalist displaces the third beat at the same moment that the *tablā* sounds *dhā*.

In the original *ṭhekā*, *mātrā* 2 should be the *bol*, *dhin*, but the need to sound the beat called for a switch in *bols* from *dhin* to *dhā*. This *dhā* functions as a more robust *bol* and signifies the main pulse more effectively than *dhin* would have. There are two moments in this cycle where the vocalist slides between notes. In these instances, the *tablā* tends to play phrases with a minimal amount of *bols* and a less complex rhythm. In *mātrā* 2, the *tablā* actually has a rest whilst the vocalist slides down from the *pa* to the *re*. In *mātrā* 3, the group of three slides are accompanied by 8th movement with the phrase, *nāghedhā*. Though the *dhā* is quite a conspicuous *bol*, *nāghe* doesn't have much of a presence during this beat.

Mātrā 4 is incredibly interesting as, unlike most of the other *mātrās*, the vocalist sounds numerous syllables instead of long held vowel sounds. The multiple syllables sung by the vocalist are also presented in a syncopated rhythm where each beat is emphasised by the *tablā*. Though this support does take place, other

phrases where the vocalist presents a fast-paced group of notes, such as the group of 6 in *mātrā* 6.3 and the group of 3 in *mātrā* 7.4, the *tablā* plays a phrase that, in turn, creates a cross rhythm. Though this is opposite activity to the emphasis given to the syncopation, the small moments of cross rhythms appear purposeful and, as a result, generate a significant amount of interest. Either way, the activity of the *tablā* player is consistent throughout the cycle.

Halfway through the cycle, the *tablā* player moves to a more rapid accompaniment, most notable in *mātrā* 8. Though during this time, the vocalist is still very prominent, most of this material is focused on movement around the *sa*. Therefore, the *tablā* phrase is not disrupting any activity from the main artist. The final two *mātrās* see a different approach where the vocalist presents a complex phrase which is not accompanied by a simple *tablā* phrase. Though in *mātrā* 11, the displaced beat is again played by the *tablā*, the phrase presented by the vocalist crosses the *tablā*'s 8th movement. Again, the final two beats of the cycle see two independent rhythms only slightly moving in correspondence to one another.

Bol Ālāp (Antārā) - cycle 12, 17' 14'', p.329

There are many similarities between cycles 3 and 12 although in cycle 12 the flourishes are swifter and there is a greater use of this category of *bols* from sub-beat 2 in many *mātrās*. In an even greater development of this idea, there are two places where the flourish straddles between *mātrās*, somewhat obscuring the pulse. Aside from this slight play of time, the pulse is rigorously maintained

throughout the cycle. There are moments of complementary action where the main artist presents a grand gesture and the *tablā* accompanist reverts to pulse indicators though this is not maintained throughout the entire cycle. It is here where we begin to see that the accompanist will generally use pulse indicators for the first of every pair in the *vibhāg* and flourishes for the second. Though, the final four *mātrās* are populated with extensive flourishes.

If one were to look into more comparative detail between the flourishes in cycles 3 and 12, one would see that the latter are more extensive versions of the former. For example, in *mātrā* 2, *dhin tintraka dhātraka ghetin* has the elaboration *dhi gheghetita dhintraka dhinghetitagetin*. These two examples largely employ the same *bols* derived from the *ṭhekā* but cycle 12 is much more extensive. However, the same cannot be said in other places in this comparison. In cycle 3 *mātrā* 1, the *bols* are *dhin ghe ghe ghetirakitataka*, whereas cycle 12 contains the phrase *dhin ghe ghetitadhingheghe titadhintirakita*. This comparison does not obscure the *ṭhekā* as the *mātrā* sounds *dhin* in various places throughout. However, the way that the accompanist has chosen to decorate this *bol* has changed in the final beat of the *mātrā*. In cycle 3 this beat contains *ghetirakita* but in cycle 12 the phrase is *titadhintirakita*. *tirakita* remains intact in these examples but cycle 12 purports an emphasis on *dhin* whereas cycle 12 continues with *ghe*. The alteration is subtle but noteworthy, especially as the main artist has moved into the new section of the text at the same time as the *tablā* accompanist is using new syllables to decorate the *ṭhekā*. The same occurs in *mātrā* 3, cycle 3, which usually contains the phrase *nā ghetin nāghe dhādhāghe*. However, at this moment the phrase becomes *dhin gheghetin dhinghetita*

dhindhinghe. Again, this shows how *nā*, *dhā*, and *dhin* seem to be used interchangeably. Despite these differences, much of the two cycles remain almost identical and where they are not, cycle 12 simply purports a more complex rhythmic decoration of cycle 3.

The melodic line is more often than not displaced, thus obscuring the pulse. The vocal line is tacet throughout the first few *mātrās* whilst the *tablā* accompanist further complicates the rhythmic phrases. This same activity is seen again in *mātrā* 6, where the *tablā* player performs a string of 32nd notes at a time where the melody is stagnant. The melodic line in *mātrā* 4 is displaced but this time the *tablā* plays on the same beat as the displaced melody, thus strengthening the syncopation. In this *mātrā*, all the other beats of the melody are emphasised by the *tablā* rhythms.

As in the previous example, *mātrā* 5 sees the *tablā* accompaniment playing simple quarter notes whilst the melody reaches the high *sa*. The syncopated rhythms in *mātrā* 6 are again emphasised by the *tablā*. In *mātrā* 10 there is an increased intensity in the melodic line whilst being slightly syncopated at a time where the *tablā* part is also slightly complex. *Mātrā* 11 sees the most movement by the vocal line but the pulse is again set out by the *tablā*. As in the previous example, the approach of the *sam* sees an increase in both melodic and *tablā* parts.

Bandīś (sthāyī) - cycle 16, 21' 22''

The performance has now returned to the *bandiś sthāyī* and the tempo has increased. Even though we have progressed far into the performance, the return to the *bandiś*, the most rigid of sections of the *khyāl* performance, the complementary actions of the *tablā* player is accounted for. In cycle 16, we are also returning back to the *sthāyī*, and thus, as in the other section changes, one would expect a change in the way that the material is being presented by both the main artist and the accompanist. In the cycle, it is clear that the *ṭhekā* is marked throughout the cycle regardless of the increase in complex rhythms respectively which reflects the progression into the unfolding of the *rāg*. The main strokes of the *ṭhekā* are emphasised to a significant degree. *Mātrā* 3 sounds the *bol*, *dhāghe* three times which is mirrored in *mātrā* 9. Similarly, *mātrā* 7 is heavily punctuated with *kat*. However, other *mātrās* receive similar treatment which is seen repeatedly in other cycles. For example, *mātrā* 8 features *nā* twice and is also largely lost amongst rapid phrases, and in the last *mātrā*, *nā* is non-existent but rather replaced with *dhā*.

*Bol tān*³⁵, cycle 18, 22' 58'', p.330

³⁵ *Bol tān* is a *tān* section using the lyrics of the poetic composition.

The structural mapping of the decorative *bols* is maintained despite the activity of the main artist though, undoubtedly, the general air has calmed owing to the use of longer note values (see charts 3 and 4). The idea behind this slackening is in order to complement the fast and rigorous material of the main artist. Regardless, the close of the *mātrā* often sees a short flourish whereas the rest of the *mātrā* is punctuated with short phrases, often *ghe – tita*, or variations of, functioning as pulse indicators. The *mātrās* that may see more activity are the *khālī* portions of the cycle. Overall, if one were to extract the *tablā* cycle from the vocals then we would expect to see this material presented much earlier in the performance due to its lack of interest, rhythmic simplicity, and maintenance of the *ṭhekā*.

Cycle 18 is a section that is characterised by high energy; nevertheless, the high energy is derived entirely by the vocal part as the *tablā* player is required to minimise his output in order to balance the co-performers. This balancing act is a result of effective blending. First, as stated by Shahbaz Hussain, the *tān* section is where the *tablā* player should decrease in rapidity otherwise the *rāg* would become confusing for the listener.

I think it's good practice if one person is going on a frenzy, the friend remains calm so you have something to fall back on. (Personal Interview, 24th April 2016, Newcastle University, Newcastle, UK)

If the accompanist were to mirror the action of the main artist during this section, then the performance would result in a frenzied amalgamation. Though this does happen in some contexts, it is not very common in *khyāl*. Furthermore, it is the duty of the *tablā* player to clearly present the *ṭhekā* whilst the vocalist displaces the beat.

Nevertheless, this does not mean that the *tablā* player is not following the main artist's thought-process. Despite the reduction in energy or complex rhythms, the *tablā* player is further improvising on the *ṭhekā*. The first two *mātrās* show that the accompanist is still referencing the main *ṭhekā* but without the insistence with which it has done so before. The first *mātrā* sounds *dhin* once followed by a double reiteration in *mātrā* 2. Similarly, *mātrā* 3 replaces the stroke, *dhāghe* with *dhinghe* and in the following *mātrā tirakita* is only played once in the bar. In other words, the original *ṭhekā* is still present but treated with greater flexibility. Though there are few rapid phrases, the rhythms are treated in an intelligent way.

During this cycle, the vocalist focuses less on displacing the beat but rather on using rapid vocalisation to create different groupings of notes and thus generate syncopation. The move between duple and triple groupings in the vocal line is subtle. As a result, the differences in accompaniment are also subtle. In *mātrā* 2 the vocalist is in irregular groupings but mainly presents a duple effect. For this *mātrā*, the *tablā* is cautious and does not present any complexity in rhythm, besides the dotted rhythm in beat 3. When the vocalist moves into regular triple time in *mātrā* 4, the *tablā* player begins to improvise more liberally. Though

surprisingly, in *mātrā* 8, the vocal line is in regular groups of seven and the *tablā* accompaniment is at its most rapid. The vocalist uses the lyrics to enter directly before the main beat of the *mātrā*. This syncopation requires the *tablā* to create a strong accent on the beat in question, which he does with a sturdy *dhin* stroke. Similarly, *mātrās* 5 and 6 see the melodic line use short phrases that are heavily syncopated. During this time, the *tablā* phrases are very rigid with a strong presence of *nā*. Here, the use of this *bol* further emphasises the beat as the *nā* rings well above the other *bols*, thus creating a strong pulse. The groups of ten in *mātrās* 7, 9, and 10 are accompanied by a basic *tablā* phrase, again reiterating the pulse.

The last two *mātrās* are rhythmically complex. The second phrase in *mātrā* 11 begins on an offbeat and is followed by a dotted rhythm on the *tablā*, thus eschewing the pulse. The final *mātrā* is the only one with any rapid vocalisation but the two performers still avoid synchronisation. The vocal line has a complicated off beat pattern to begin the *mātrā* and the second half is dominated by the *tablā*'s fast paced phrase. Nevertheless, the final beat features the prevalent cross rhythm as the musicians approach the *sam*.

Tān Ākār, cycle 19, 23' 48''

The material presented by the *tablā* accompanist in this cycle is largely similar to that in cycle 18 though there are moments where the flourishes have been

extended and are swifter (examples can be seen in *mātras* 3.3, 8.4, 9.3, and 12.4). Cycle 19 significantly decreases in density and tempo, from 61 bpm in cycle 18 to 58 bpm. Chart 1 shows that the numbers of 16ths drastically decreases in favour of more 8ths, which in turn decreases the overall density of the cycle. Although much of the rhythmic and syllabic movement is similar in the cycles 18 and 19, there are significant alterations from one cycle to the next. Beat 4 of *mātrā* 1 is decorated in a completely different way: cycle 18 emphasises *dhā* and cycle 19 highlighting the phrase *tirakita*, which has no relation to *dhā*. This is less drastic than the previous example, as the beat does begin with the syllable *dhā*. Elsewhere in the cycle where there is a difference in rhythm, the *bol* emphasis remains the same. *Mātrā* 9 shows that even though the rhythmic value has moved from 16th 8ths to 32nds from cycle 18 to cycle 19, the beat in cycle 19 is clearly dictating the phrase, *tirakita* which resembles cycle 18's *kattatika*. Both phrases use the same strokes but in a different order.

Bandīś (sthāyī), cycle 20, 24' 37'', p.331

As the *bandīś* returns, so does the interest in the *tablā* accompaniment: flourishes are more common and swifter, though largely present only at the end of the *mātrā*. The *mātrās* that see a greater number of flourishes are deceiving as they actually function here as pulse indicators. The phrase never lasts long enough to build into an extended idea but is rather isolated as a sub-beat. This is most common during the *khālī* portions (see *mātras* 4, 7.4, and 8). In contrast, the end of the cycle, which is often treated with greater intensity, remains calm and rigid. As always, the pulse is maintained through pulse indicators and the rhythmic complexity is absent.

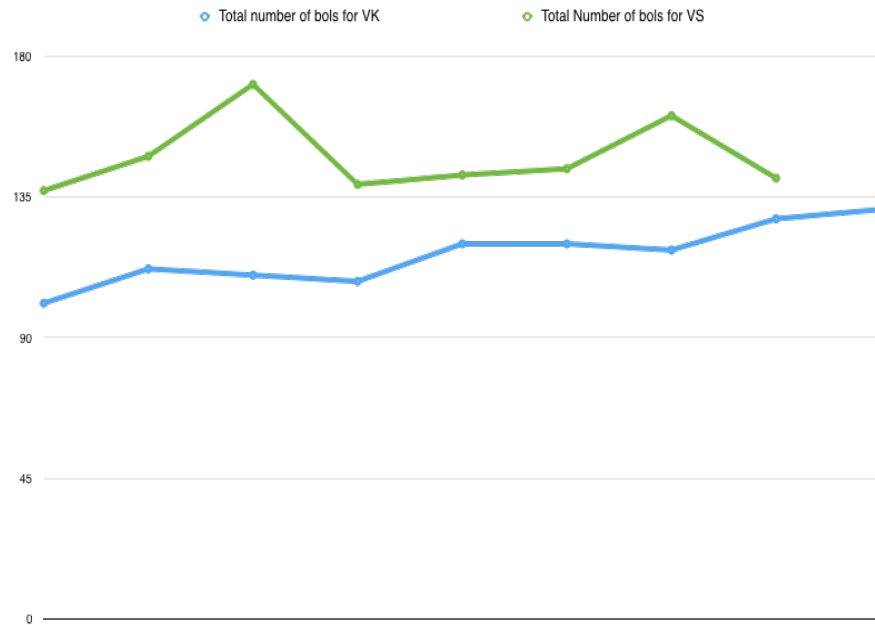
Cycle 20 sees a return to the composition and another overall increase in density owing to the significant increase in the use of 32nd notes. Nevertheless, as the performance moves back to the *sthāyī*, the tempo slightly decreases again from 58 bpm in cycle 19 to 55 bpm in cycle 20. This cycle sees the most elaborate first *mātrā*, and similar rapidity at the end of *mātrā* 6, but besides these two moments, the playing remains akin to most of the other cycles even though, at first glance, *mātrā* 8 seems rather denser than the rest of the cycle. This is common throughout all of the cycles, as this is the moment the cycle moves back into using resonant *bols*.

5.4 Comparison of the two performances

In chapter 4, I showed that the *tablā* accompanist must provide a simple *ṭhekā* throughout the performance: Its main aim is to provide a strong pulse for the main artist. The implication in a *vilambit* composition is that the slow tempo creates a great deal of room so the *tablā* player must decorate the *ṭhekā* to maintain the pulse. These decorative *bols* also serve the function of dispelling any monotony in the accompaniment. A further issue lies in the deviation from the *ṭhekā*, mostly caused by the decorative *bols* but also permitted under certain circumstances such as familiarity. I will now extend this comparison to other aspects of the performance.

5.4.1 The Density of Bols in Each Section

When considering the density of the *bols* used in both performances, some interesting parallels arise. Overall, *yaman* generally has a higher number of *bols* than *multānī* though this is almost certainly owing to the slower tempo. The point here is that both performances have one main point of acceleration, but the more local fluctuations are quite different.



Graph 3, A comparison of the number of notes in each cycle that starts a new section between the *tablā* accompaniment in VK and VS's performances.

Though, the tempi and the amounts by which it increases or decreases vary, both performances follow the same general pattern. This suggests that the *tablā* accompanist may be altering the density of the *bols* in a similar pattern for multiple *khyāl* performances regardless of the sections of the *khyāl* itself. It may have been thought that the density is determined by the characteristics of the section itself, as described in the previous section, but graph 3 actually shows something different. For example, the final *tān* section in VS's performance is followed by an increase to the *bandīś*, whereas the *tān* section in VK's performance is followed by a decrease.

There are, however, some similarities. In both performances, the density of the *bandiś* section increases to the following *bol ālāp*, and the preceding section of the *tān* sees an increase of density into the *tān* section. The overall form and particulars of sections used in the performances are drastically different but this is wholly owing to the discretion of the main artist and is discussed at length in Clayton (1998). The overall *bol* density is higher in *rāg yaman* but this can be the cause of the slower tempo (so more space to fill in order to create a pulse) and the higher pitched *tablā* which needs more *bols* as the drum does not resonate as much.

The major difference between the contours comes at the seventh point in graph 3 where VK's performance sees a decrease and VS's performance sees the opposite. At this point in VK's performance, the main artist moves from the *sthāyī* to the *antāra* section whereas VS remains in the *sthāyī*. This decrease in VK's performance is explained in the previous chapter but by comparing the two, it is obvious to see that the type of section has an effect on the number of notes used in the accompaniment as it is at this point that both performances have left the *tān* section but it is followed by two differing approaches.

Analysing the specific note values used and how their frequency increases or decreases, shows more detail about these factors. The second highest note value used in VK's performance (16th) mirrors the same contour the second highest note value used in VS's performance (32nd), as shown in tables 1 and 3. In both performances, the quarter note value remains relatively consistent and the 8th

value has almost identical movement. The highest note value in VK's performance (32nd) is used in four cycles whereas the 64ths in VS's performance is used in one place in one cycle. The change in higher note values used from VK's performance to VS's performance is owing to the change in *tablā* to a higher pitched *tablā*.

5.5 Conclusion

In the previous chapter I considered a difference between variation and decoration and argued that the *tablā* accompanist is, to varying degrees, decorating the *ṭhekā* rather than providing the main artist with variations. As VS's performance went on, however, the line between decoration and variation began to blur. In VK's performance, the *tablā* accompanist begins the performance in this ambiguous state of decoration. However, the *ṭhekā* remains intact throughout every cycle, even in complex phrases, which is shown in cycles such as cycle 17, the *tablā* solo section. The reason behind this more liberal treatment of the *ṭhekā* lies in the relationship between the accompanist and the main artist. There is a much higher degree of familiarity and thus, the accompanist is in a position where he is aware of what the main artist will and will not be comfortable with. In the performance with VK, the *tablā* accompanist needed to step with caution as he was unaware of how the main artist would proceed.

Furthermore, alongside this state of familiarity, other factors determine the alteration of accompaniment. For example, the gender of the performer affects the density of *bols* via difference in the type of *tablā*. This factor goes side by

side with the issue of familiarity. With VS's performance, her gender caused the accompanist to use a higher pitched *tablā* and was thus required to play more *bols* as the resonance was less. As a result, the higher degree of *bols* provided a wider scope for the *tablā* accompanist to decorate with. However, the *tablā* accompanist was able to decorate very liberally owing to his familiar relationship with the main artist. Finally, the amalgamation of familiarity and liberal treatment of the *bols* also enabled the *tablā* accompanist opportunities for extensive and complex solo sections. In the performance with VK, the *tablā* accompanist was not given a solo section anywhere in the *vilambit* composition whereas with VS, the solo section arrived several times.

The second ambiguity arrives when considering the treatment of the *bols* in relation to the sections of the *khyāl* performance. As discussed in depth above, the accompaniment is altered in order to blend with the new activity of the main artist. However, it is also shown in this chapter that the *tablā* accompanist varies the density of *bols* with a near identical pattern in both performances. This pattern is independent of the type of section the main artist has moved to. Nevertheless, the degree to which the pattern alters does vary and can only be explained as being specifically connected to the activity of the main artist.

Chapter 6: Conclusions

6.1 Overview: Argument & Definition of the Parameters

In chapters 2 and 3 I reviewed existing literature, and interview material, and on this basis summarized some of the factors said by musicians and musicologists to influence *tablā* accompaniment. In the next two chapters I presented detailed analysis of Vishwanath's accompaniment in two contrasting performances, clarifying the 'basic elaborated *ṭhekā*', which is largely common to both, showing how particular points in the cycle are more likely to be elaborated and how these elaborations use certain stock phrases, and finally demonstrating how this variation relates to the vocal parts. In this chapter I will summarise my findings.

I suggested in chapter 1 that, within the external parameters of the performance, the *tablā* accompanist has a great deal of control over the accompaniment he presents. The external parameters include anything that is decided by the performers before the performance. This includes the *rāg*, the *tāl*, the instrumentalists, the basic set-up of the stage, and the compositions that are to be played, all of which are decided by the main artist. The social parameters of familiarity and gender also affect the accompaniment of the *tablā* accompanist.

Here, the parameters seem extensive and the *tablā* player is perceived to have little autonomy. However, owing to the improvisatory nature of Hindustani music, the *tablā* accompanist's autonomy is sizeable. His autonomy rests on his

approach to the following questions: How will I decorate the *theḱā*? How will I alter my accompaniment to support the main artist as the performance progresses? How will I alter my accompaniment over the performance to present stable yet interesting material?

Figure 3 is an attempt to concisely model the main attributes of the *tablā* accompaniment in a *khyāl* performance. The style of accompaniment is at the centre as this is the focal point of this study. The style of accompaniment is determined by the surrounding factors: the character of the *rāg*, the *tāl*, familiarity, the support required from the main artist (which normally changes with the changing sections of the *khyāl* performance), the gender of the main artist, and the density of *bols*. The density of *bols* is determined by the gender of the main artist, and the tempo.

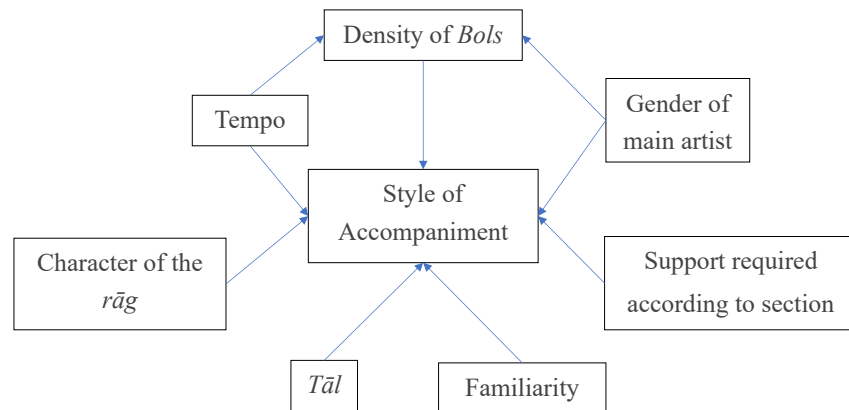


Fig.3 Model for *tablā* accompaniment

The model is set out to demonstrate the importance of the factors affecting the style of accompaniment. The first main factor that directly impacts the style of accompaniment is an ambiguous one. The *tablā* players asked assert that the character of the *rāg* directly impacts what *bols* are used and how they are played. The character also has a direct impact on how the *tāl* is performed. In practice, the support required by the main artist is the most pivotal factor which determines most aspects of the accompaniment.

The issue of gender is a pivotal notion when Vishwanath Shirodkar accompanies, having both theoretical and practical implications. When Shahbaz Hussain was asked about the issue of gender, he described how it does not have a direct impact on his thought process but may be indirectly altered depending on other issues, such as style and character of the main artist. This model may serve as a starting point for assessing the accompaniment style of other *tablā* accompanists and different *tāls* and tempi.

This need for support is the foundation on which the accompaniment is built. The support required is determined by the main artist. This may be an issue of seniority. A less experienced soloist may not want to seem inferior to a senior *tablā* accompanist. Some soloist may prefer a simple and consistent *ṭhekā* provided whereas others may permit a more decorated *ṭhekā*.

The density of *bols* is one area where the *tablā* accompanist gains his autonomy. Though there are many parameters that surround this, the density of *bols* is specific to the style of accompaniment, whereas the other factors, such as *tāl*,

tempo, familiarity, and gender, are external and variable. In other places where the *tablā* player might assume some autonomy are in the *tablā* ‘solo’ sections where there is less of an expectation to follow the *ṭhekā*. Though during these sections, the *tablā* player is expected to continue the thought-process of the main artist, he enjoys being the apparent lead musician throughout the section. This model is a basis on which other accompanists can be compared.

6.2 The Basic Elaborated *Ṭhekā*

The *tablā* player comes to the performance with a basic elaborated *ṭhekā*. I have shown this through the analysis of two performances where there are substantial differences of *lay*, the main artist, time-period, and *rāg*. Despite these differences, the general *ṭhekā* remains the same. The nuances in the two *tablā* accompaniments rest in the decorative *bols*. In general, these *bols* are also pre-conceived. Throughout the two performances, we see similar patterns and phrases pervade the material.

The most popular phrase used to decorate the accompanist is the *bol*, *tirakita*. It is heard in many forms and extended to various degrees. The most extensive of which is usually heard at the end of *mātrā* 12 which closes the cycle. Alternatively, it can take a much sparser form, usually, in *mātrās* 4 and 8, where each syllable can be given a quarter note value. There are times where rhythmically complex phrases can be put together using *tirakita* where rests are interjected or the phrase straddles two sub-beats.

Another phrase that pervades the accompaniment is *ghe tita*. Sometimes alternative *bols* are used for the first stroke, namely *dha* or *dhin*, but this figure is seen everywhere and is a useful phrase to carry the pulse through without obscuring any activity with complex rhythms.

As one of the simplest phrases, the pair of 8th notes, can be seen in any *mātrā* throughout the performance. Its most common form is *dhaghe*, being a phrase that is seen in the *ṭhekā*. Other forms place the *ghe* first, in a technique which displaces the *bol* slightly, such as, *ghetin*.

Though these aspects are obvious when reviewing the *tablā* accompaniment of Vishwanath Shirodkar, it is uncertain whether it transfers into other accompanists. The next section looks at the relationship between the *tāl*, *ṭhekā*, and the subsequent *bols* and the thought process behind how the *tablā* accompanist balances these aspects.

6.3 *Tāl*, *Ṭhekā*, and Decorative *Bols*

As stated above, the main artist chooses the *tāl*, which creates the basic framework for the *tablā* accompanist to build upon. Once the *tāl* is chosen, the *tablā* musician will have the set of *bols* that make up the basic *ṭhekā*. The *vilambit lay* in examples like those transcribed here is too slow for the *tablā* accompanist to simply play the basic *bols* of the *ṭhekā*; there must be some material in-between the *ṭhekā bols* in order for there to be a consistent pulse. So, as a result, the *tablā* accompanist will generate some decorative *bols* to fill in this space.

There are two ways to think of this activity: first, the *tablā* accompanist gets complete autonomy; and second, the *tablā* player has a basic elaborated *ṭhekā* in mind which is adapted for any performance. The *tablā* accompanist will enter the performance with a basic elaborated *ṭhekā* as well as a set of learnt phrases and patterns that can be inserted and moulded according to the *tablā* player's wishes – though these wishes generally would follow the activity of the main artist. These learnt phrases comprise the decorative *bols*. As long as the decorative *bols* do not distract from the *ṭhekā*, the *tablā* accompanist can decorate the *ṭhekā* in whatever way he chooses. Furthermore, it is in the decorative *bols* where the *tablā* player can be creative in how he inserts these ideas in and around his basic elaborated *ṭhekā*.

At the start of the performance, the *tablā* accompanist will play the basic elaborated *ṭhekā*. The *tablā* accompanist never deviates from the *ṭhekā* but takes certain liberties depending on the other external factors – familiarity being the most prominent. The cause for this deviation is twofold: first, the *tablā* player is following the structure of the *Khyāl*, altering his material to support that of the main artist. Indeed, the main artist too deviates from the composition as the performance develops. Second, the *tablā* player is generating interest – although this is less important to the accompanist as his most important task is to provide a strong and steady *ṭhekā*.

The *tablā* player alters his material in order to support the main artist. Generally, this is a type of mirroring that occurs in most sections. For example, when the

main artist moves into the *bol ālāp* and flexes the rigid structure of the composition, the *tablā* accompanist treats the structure of the *ṭhekā* with more flexibility. The only section where there is not a mirroring is in the *tān* section where there is a complement instead. To be more explicit, the main artist becomes more rapid whereas the *tablā* accompanist becomes less so.

During *bol ālāp* sections where the tempo of the performance has increased, the *tablā* accompanist is permitted to play more rapidly. This rapidity can also be seen at the start of sections where the main artist is absent. Lastly, the *tablā* accompanist is more flexible with the *ṭhekā* during instrumental sections where the harmonium takes the place of the main melodic voice though this could be specific to this pair of *tablā* and harmonium as, in this case, the pair are married. Nevertheless, during these instrumental solo sections the harmonium and *tablā* are still required to continue the thought-process of the main artist.

6.4 How the Character of the *Rāg* Affects the Accompaniment

Just as in Western Classical music where the soloist and accompanist will interpret the score in the same way, the main artist and *tablā* accompanist on the Hindustānī stage will understand the style of the *rāg* in the same way, i.e. they are both on the same wave-length. While it is noted that the character of the *rāg* is a large factor in how the musicians will perform, there is little detailed explanation in literature or interview material that instructs how the performance will alter depending on the *rāg*.

It is clear from the interview material that the type of *rāg* has a profound effect on the accompaniment, however it is not clear how this effect is manifested. Shahbaz Hussain speaks most explicitly about this subject.

Absolutely it affects, *absolutely*, for example... this is where a good accompanist will be familiar with *rāgs*. I think it is imperative for a *tablā* player to learn or be aware of or, not obviously as much as the singer because he is not a singer... he's a *tablā* player, but at least some information as to what each *rāg* means, like, *Darbari*, which is very majestic and very serious and very sombre *rāg*. So, in turn, I will be playing very [*Dhin – TiTaKiTa Dhin – Ta Dhi KraDhin Dhin Dhā Dhā Ghe Ghe*] so very kind of elephant like... very majestic kind of way. Then, for example, then for *Yaman*, which I personally find very romantic... so I play accordingly.

(Personal Interview, Newcastle, 2016).

There are two important aspects to note here. First, Shahbaz suggests that the *rāg* affects the way in which the *bols* are played, which he gave the example of playing more majestically for *multānī*. He did not explicitly mention that he would choose certain *bols* in order to create this affect. From this, I will state that the *bols* have no emotional characteristic to the timbre. Secondly, when Shahbaz suggests that *Rāg Yaman* is a romantic *rāg* he adds for him *personally*,

which suggests that the *rāgs* are interpreted on a personal level rather than having universal meanings.

It is hard to determine the effect the *rāg* has on the performance, and whether the main artist and the accompanist work together on a joint interpretation. It would seem that the interpretation of the *rāg*, and thus the way in which the *rāg* is played, is decided completely by the main artist. Following from this, the *tablā* accompanist, who is aiming to blend with the thought-process of the main artist, would play in a way that matches. There is some confusion around this from the interview material as Shahbaz Hussain spoke about *tablā* accompaniment more as a collaboration between the accompanist and main artist where they can be on a similar level as each other. In this case, it may be that the accompanist and the main artist decide on an interpretation of the *rāg* together. However, there is not enough evidence in this study to purport either argument except for the comments from both *tablā* players.

6.5 Familiarity

The issue of familiarity is vital to consider due to the improvisatory nature of the performance. Because the music is not written down and the musicians are acting within the parameters listed above, they will behave differently depending on how well they know each other. It is perhaps more reasonable to say that the *tablā* accompanist will behave differently depending on familiarity but there is also a sense that this issue would affect the main artist as well.

The basic rule here is that the *tablā* player should play the *ṭhekā* and offer the required support to the main artist. However, if the co-performers do not know each other well, the *tablā* accompanist is less likely to understand what type of support is required. This is mentioned by both *tablā* musicians interviewed who state that it takes a few cycles in order to gauge the type of support that is needed. Consequently, the *tablā* player must play in a way where the audience do not recognise that there is little familiarity between the musicians.

At the other end of the spectrum there is a different notion. If the *tablā* accompanist is comfortable with the main artist then he will know how to support him/her, the level and style the main artist is, and how flexible the accompaniment is allowed to be. The first two points intertwine. The level and style of the main artist will have a direct effect on the required support. A factor that determines this is how skilled the main artist is in *tāls* and *ṭhekā*. If the main artist knows a lot of about the *tāl*, they will not be deterred by a *tablā* accompanist who deviates far from the *ṭhekā* and vice versa.

The two case studies present both ends of the familiarity spectrum. The performance with Veena Sahasrabbudhe saw the *tablā* accompanist deviate from the *ṭhekā* and present more complex rhythmic ideas that, in some places, neglected the pulse. In the performance with Vijay Koparkar, where the familiarity was not there, there was a sense of a gauging period during the first few cycles. Even after this period, there was never the same level of deviation, which we saw in the first performance. Because of the lack of familiarity, Vishwanath was unaware of the level of which Vijay Koparkar can deal with

rhythmic complexity in the *ṭhekās* or if he would permit such action from an accompanist.

6.6 Gender

With the examples given in this study, it is clear that gender plays a pivotal role in Hindustānī music, though because of the differing views from *tablā* accompanists, I cannot assert any universal conclusions. The articles presented in chapter 2 show that there are distinct styles of playing depending on genre. This is clearly shown with *Dhrupad* being a masculine style and *%humrī* being feminine. *Khyāl* is changeable, its gendering depends on the way in which the vocalist presents his or her material. Seeing as it is a question of how the material is presented, the *tablā* accompanist will be impacted by the gender of the main artist. The *tablā* accompanist must accompany depending on the material that is presented. On the other hand, Vishwanath reported that gender is important, if not essential, in deciding what he will play, but he did not highlight the same issues as those highlighted in the articles. And even further on the scale, Shahbaz stated that he does not consciously consider gender at all.

The issue with gender for Vishwanath boils down to a practical element: the gender of the main artist would determine the size of the *tablā* he used. This was mostly down to the *sā* typically chosen by male and female vocalists. As a result of the size of *tablā*, the amount of *bols* used would be affected due to the resonance of that *tablā*. And as shown above, the decorative *bols* constitute fundamentally to the way in which a *tablā* musician accompanies. In the interview with Shahbaz Hussain, this practice was not explicitly noted in his

immediate thought process, although there was a sense that the same approach was taken sub-consciously. By this, I mean that the tablā accompanist's main aim is to support the main artist. In order to support the main artist, one is following the timbre of the voice. Seeing as there is a natural difference in timbre between men and women, the tablā accompanist will accompany differently as a result of this.

It is unclear how many tablā accompanists will think as much about gender as Vishwanath does. It is also unclear whether or not Shahbaz's accompaniment is affected by gender. In this manner, it is impossible to say whether or not other tablā players react in this way. There is a great deal of scope for further research into this field.

6.7 Summary

I have summarised in figure 3 (page 223) that there are many parameters that the tablā accompanist must work within in order to provide a successful accompaniment. The parameters are subtle and it is not initially obvious to the audience/listener that the tablā player is working within this framework: This is the art of the tablā accompanist. Furthermore, many of the parameters are external and will only have an effect on the thought-process of the tablā player.

Overall, the main aim of the tablā player is to blend with the main artist. The tablā accompanist does this successfully by following the parameters shown in the model. I have also shown that the autonomy of the tablā accompanist rests

in the improvised decorative *bols*. However, this autonomy must be taken, again, within the parameters.

I have built on ideas from existing literature, queried them during interview, and then used them as criteria for an in-depth analysis. I was able to show that Vishwanath's theoretical approach was practiced during his performances, with only a few discrepancies. The basic principle that is highlighted in this study is that this genre of music is based upon improvisation, and the social and socio-musical relationships between co-performers.

Once the *tablā* accompanist has learnt the basic structure, he is then constrained by social boundaries. If the *tablā* accompanist does not observe these boundaries, then the performance may fail. The main ambiguities of this study are the less tangible issues: *rāg* and gender. It is clear that the character of the *rāg* is a determining factor in how the musician will play, however this is not something that is immediately obvious during performance analysis and it most certainly will not be with a sample of only two performances. The issue of gender is also a main factor that alters performance but it is impossible to draw definite conclusions from the research, interviews, and analysis, since these do not correlate with each other.

Owing to the limitations of this study (studying only one *tablā* player, focusing on the one genre of *vilambit Khyāl* and one *tāl*), it will be desirable for future studies of *tablā* accompaniment could include other *rāgs*, other *tāls*, other *tablā* performers, and instrumental traditions as opposed to vocal tradition, although

there is more work to be done within the *Khyāl* vocal tradition itself. The model presented above would provide a way to compare style of other *tablā* accompanists within *vilambit khyāl*. For example, one may choose to compare the same *rāg* but with different *tāls* or main artist in order to see the level of effect this has on the accompaniment. Similarly, one may choose to test the same main artist but with different *rāgs*. However, what would be most interesting would be to compare all the same parameters but with the *tablā* artist as the variable.

The role of the *tablā* accompanist is rather complex. There has been no study before that has analysed *tablā* accompaniment except for the overview in some practical manuals that give an overview of what a *tablā* accompanist should provide during a performance. Throughout this thesis, I have shown that *tablā* accompaniment is a much subtler art than is often assumed. I have supported this claim with detailed transcriptions and analysis which are further reinforced by interview material. The subtle art of *tablā* accompaniment rests in a set of preconceived rules, autonomy over decorative *bols*, and the skill of blending with the main artist.

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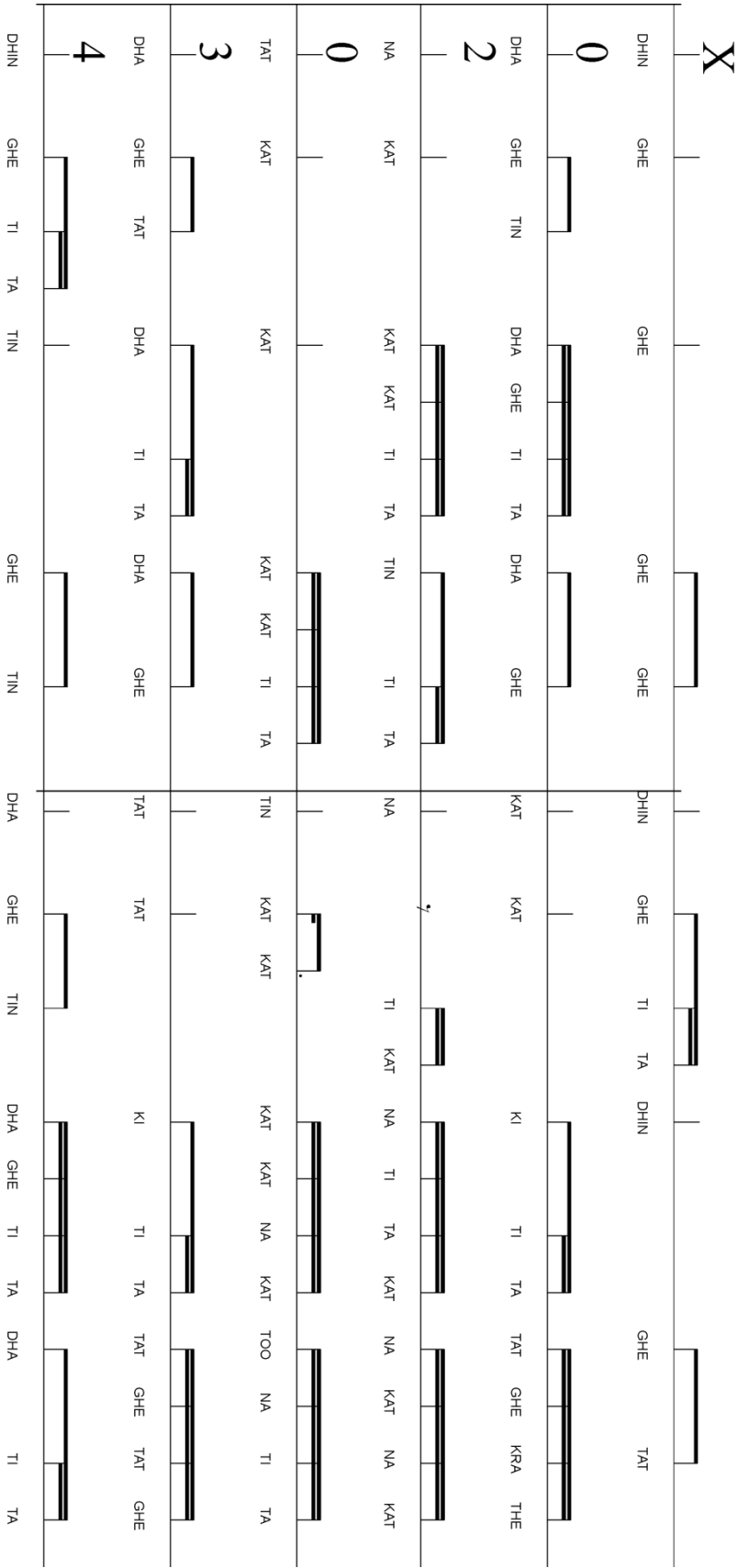
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Appendix 1: Tablā Transcriptions, *Rāg Multānī*

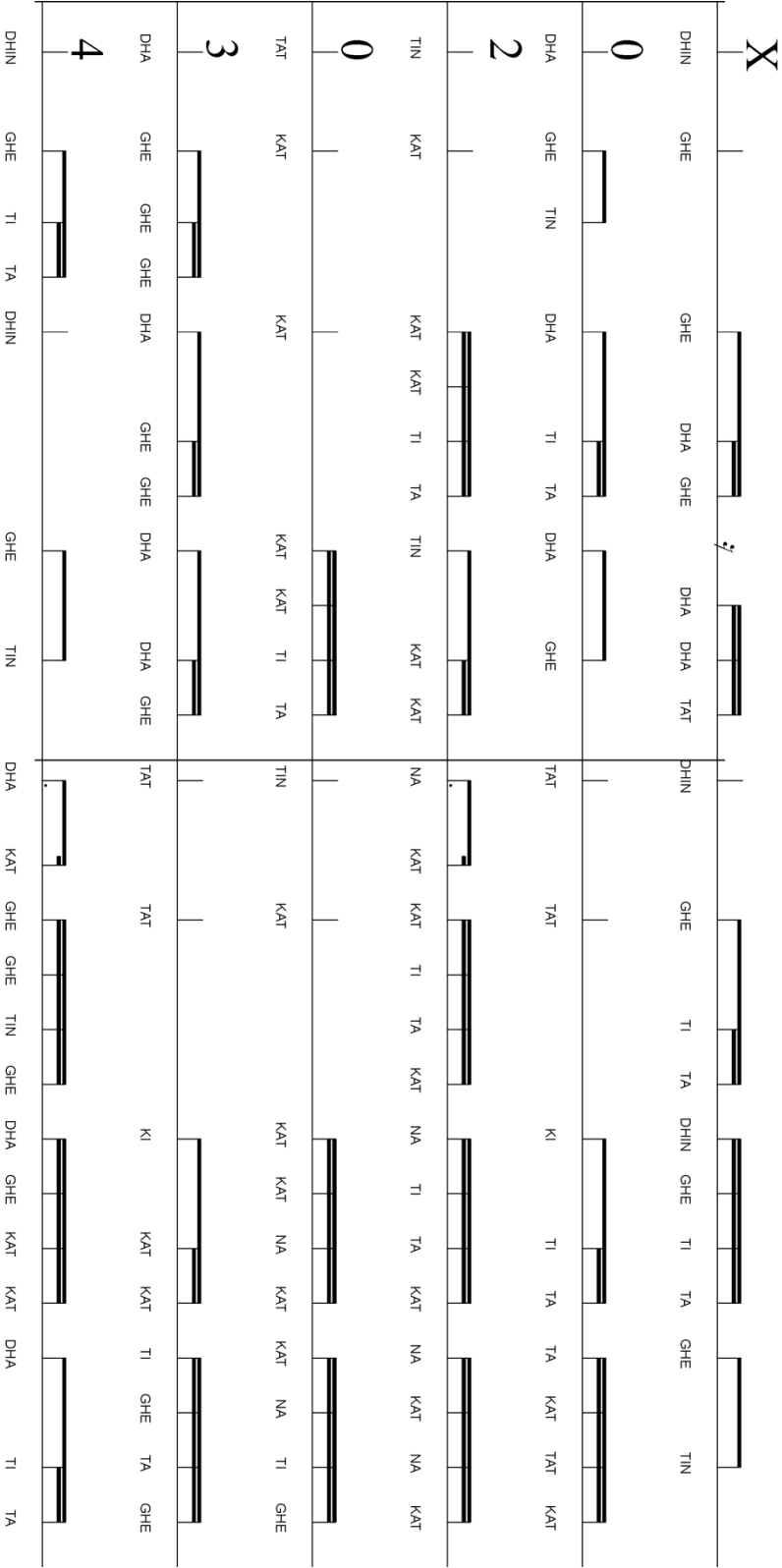
CYCLE 1: 5' 12", 59 BPM



CYCLE 2: 5' 59", 60 BPM

X																			
DHIN	GHE		GHE		GHE	GHE	GHE	TI	TA	DHIN	GHE	TI	TA	TIN					
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NA	X	TIN	NA	X	NA					TAT	TAT	KI	KAT	KAT	TAT	GHE	TI	TA	
2																			
TIN	KAT		KAT	KAT	TI	TA	TAT	TI	TA	NA	KAT	KAT	KAT	TI	TA	NA	KAT	NA	KAT
0																			
TAT	KAT		KAT		KAT	KAT	TI	TA		TIN	KAT		KAT	NA	KAT	TOO	NA	KAT	GHE
3																			
DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	GHE		TAT	TAT	KI	KAT	KAT	TAT	GHE	TAT	GHE	
4																			
DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	GHE	TAT	DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	TAT	

CYCLE 3: 6' 47", 60 BPM



CYCLE 4: 7' 35"; 60 BPM

[illegible]

CYCLE 5: 8' 23", 60 BPM

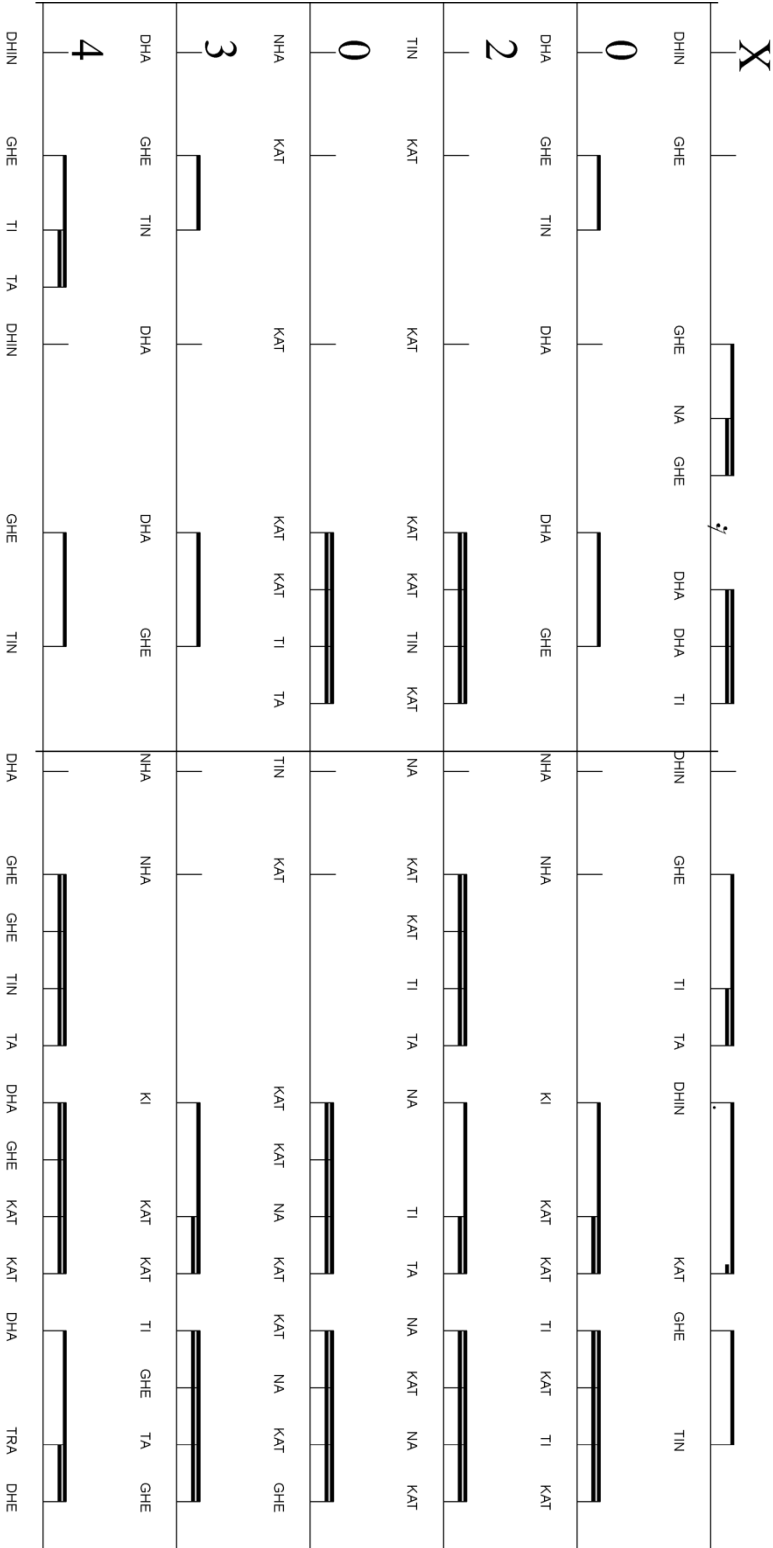
X															
DHIN				GHE				GHE				GHE GHE TI TA			
0												DHIN			
												GHE TI TA			
DHHA				GHE TIN				DHHA				GHE			
2												NHA			
												NHA			
TIN				KAT				KAT KAT TI TA TIN				NA			
0												KAT KAT TIN KAT NA KAT KAT NA KAT NA KAT			
NHA				KAT				KAT KAT TI TA				TIN			
3												KAT			
												KAT KAT NA KAT TOO NA KAT GHE			
DHHA				GHE TIN				DHHA				NHA			
4												NHA			
												KI KAT KAT TI KAT TA KAT			
DHIN				GHE TI TA DHIN				GHE TIN				DHHA			
												GHE GHE TIN GHE DHHA GHE TI TA NA			
												TI DHE			

CYCLE 6: 9' 10", 61 BPM

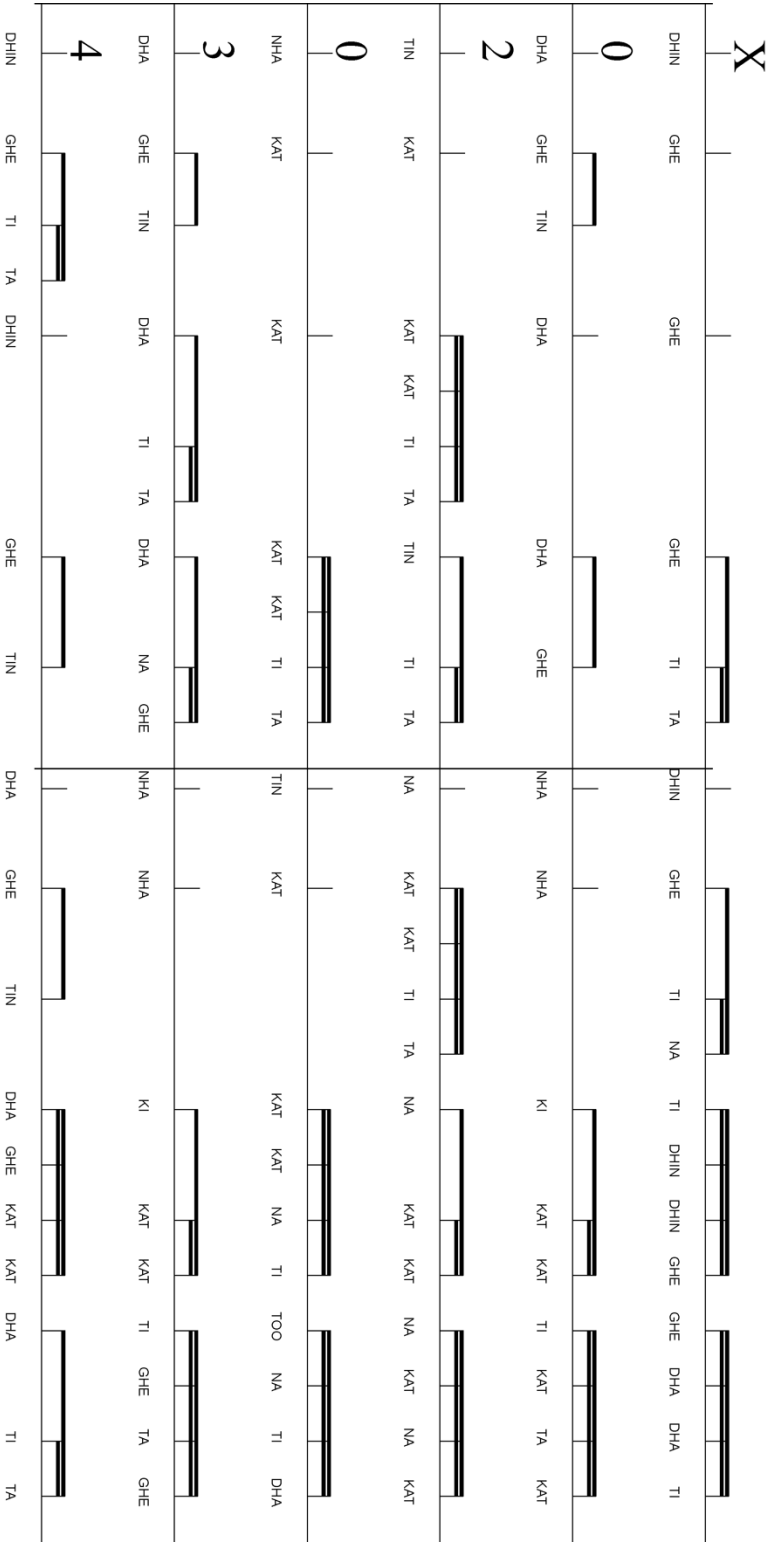
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DHIN	GHE		GHE		GHE	GHE	TI	TA		DHIN	GHE		TI	TA	DHIN		GHE		TIN		
0																					
DHA	GHE	TIN		DHA		DHA		GHE		NHA	NHA		KI	KAT	KAT	TI	KAT	TA	KAT		
2																					
TIN	KAT		KAT	KAT	TI	TA	TIN	KAT	KAT	NA	KAT	KAT	TI	TA	NA	KAT	NA	NA	KAT		
0																					
NHA	KAT		KAT		KAT	KAT	TI	TA		TIN	KAT		KAT	KAT	NA	TA	TOO	NA	TI	DHA	
3																					
DHA	GHE	TIN		GHE	GHE	TI	TA	DHA		NHA	NHA		KI	KAT	KAT	TI	KAT	TA	KAT		
4																					
DHIN	GHE	TI	TA	DHIN		GHE	GHE	TIN		DHA	GHE	GHE	TIN	TI	DHA	GHE	KAT	KAT	DHA	TI	TA

CYCLE 7: 9' 58", 60 BPM



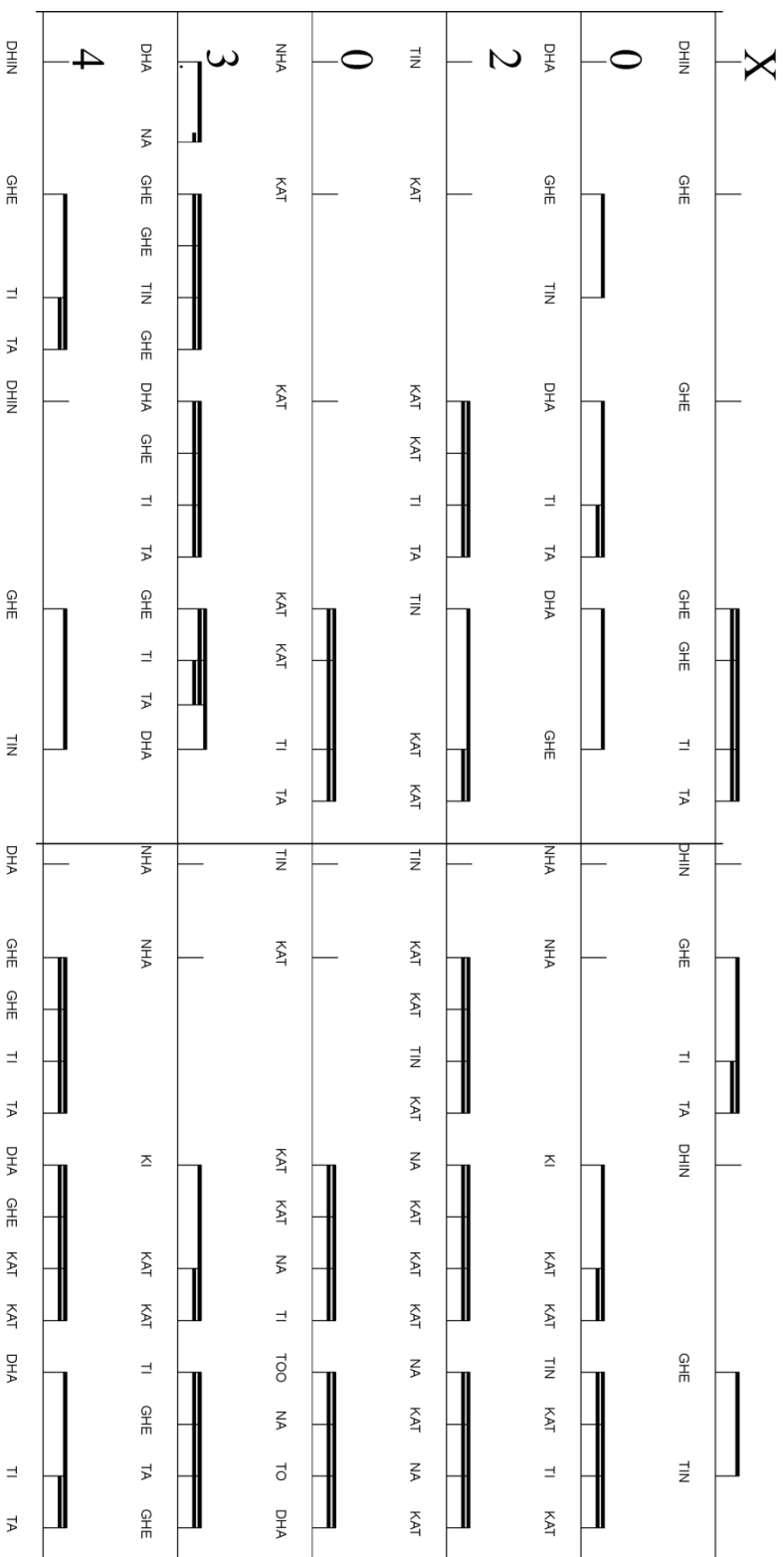
CYCLE 8: 10' 45", 60 BPM



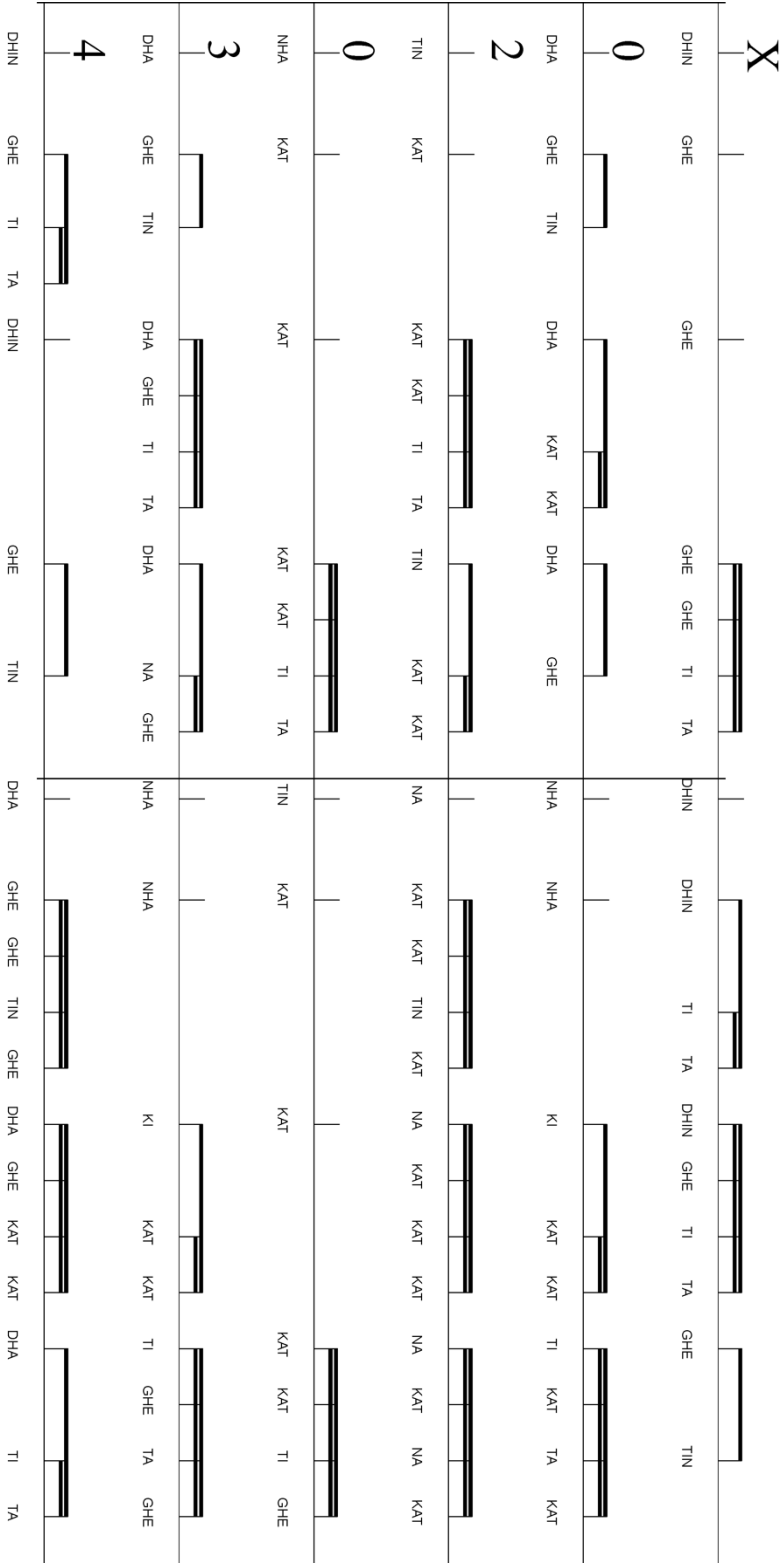
CYCLE 9: 11' 32"; 61 BPM

[illegible]

CYCLE 10: 12' 20"; 61 BPM



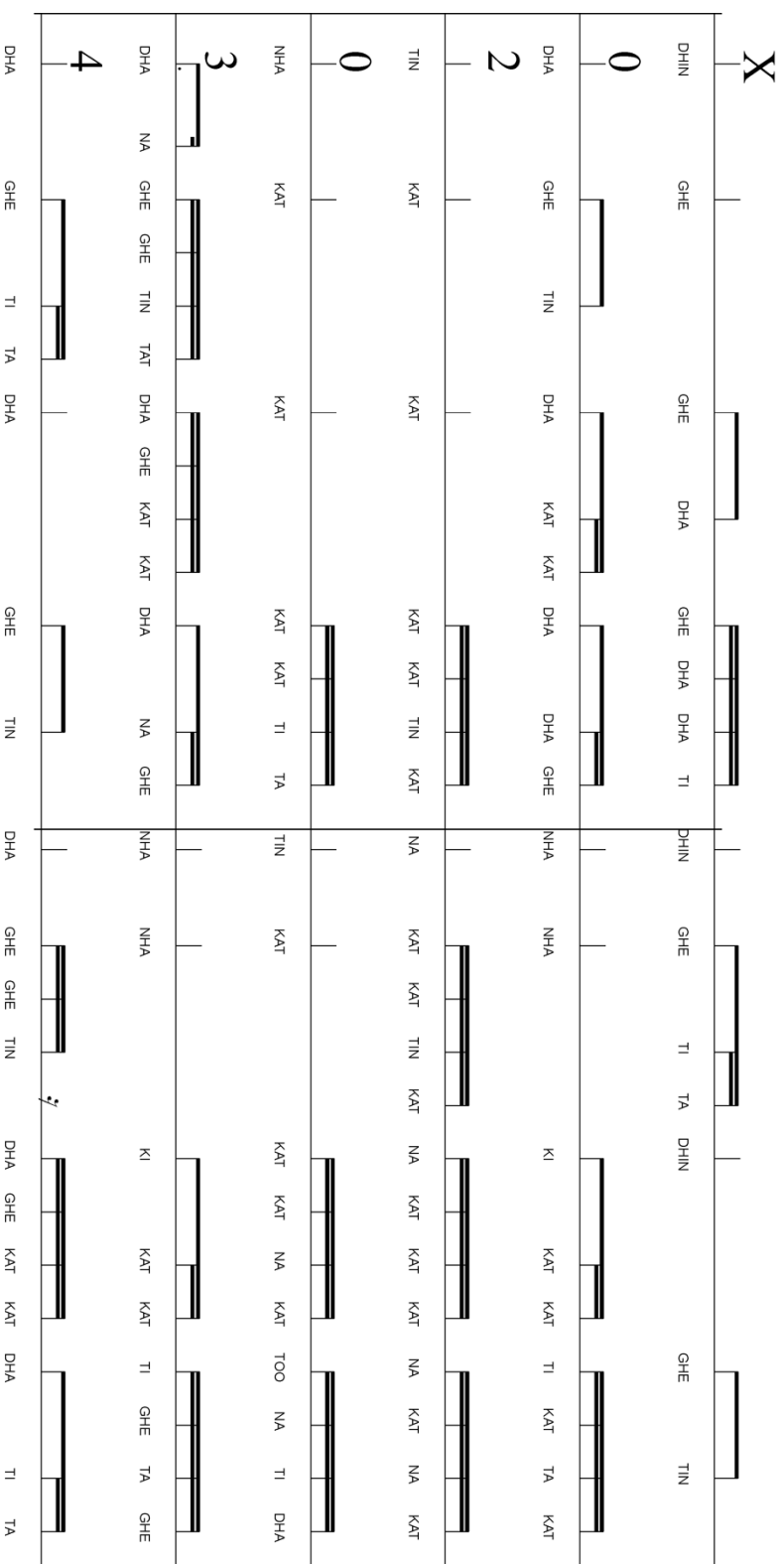
CYCLE 11: 13' 07", 61 BPM



CYCLE 12: 13' 54"; 60 BPM

[illegible]

CYCLE 13: 14' 41"; 61 BPM



CYCLE 14: 15' 28", 60 BPM

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DHIN	GHE		GHE		GHE	GHE	TI	TA		DHIN	GHE		TI	TA	DHIN	GHE		TI	TA	DHIN	TIN
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DHA	GHE	TIN	DHA	KAT	KAT	DHA	GHE		NHA	NHA		KI	KAT	KAT	TI	KAT	TA	KAT			
2																					
TIN	KAT		KAT		KAT	KAT	TIN	KAT	NA	KAT	KAT	TIN	KAT	NA	KAT	KAT	NA	KAT	NA	KAT	
0																					
NHA	KAT		KAT		KAT	KAT	TI	TA	TIN	KAT		KAT	KAT	NA	KAT	TOO	NA	TI	DHA		
3																					
DHA	GHE	TIN	DHA	TI	TA	DHA	GHE		NHA	NHA		KI	KAT	KAT	TI	GHE	TA	GHE	TA	GHE	
4																					
DHA	GHE	TI	DHA		GHE	GHE	TIN	TI	DHA	GHE	GHE	TIN	NA	TI	TA	DHA	DHA	TI	DHA	TI	

CYCLE 15: 16' 15"; 60 BPM

[illegible]

CYCLE 16, 17' 03", 62 BPM

X																								
DHIN	GHE		GHE	DHA	GHE	TI	NA	NA	TA	DHIN	GHE	NA	TI	TA	DHIN	GHE	NA	GHE	TI	TA	DHA	DHA	TI	
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DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	DHA	GHE	NHA	NHA	KI	KAT	KAT	TI	KAT	TA	KAT						
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DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	GHE		NHA	NHA	KI	KAT	KAT	TI	GHE	TA	GHE						
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DHIN	GHE	TI	TA	DHIN			GHE	TIN		DHA	GHE	GHE	TI	TA	NA	TI	TA	DHA	DHA	TI	TA	DHA	DHA	TI

CYCLE 19, 19' 23", 62 BPM

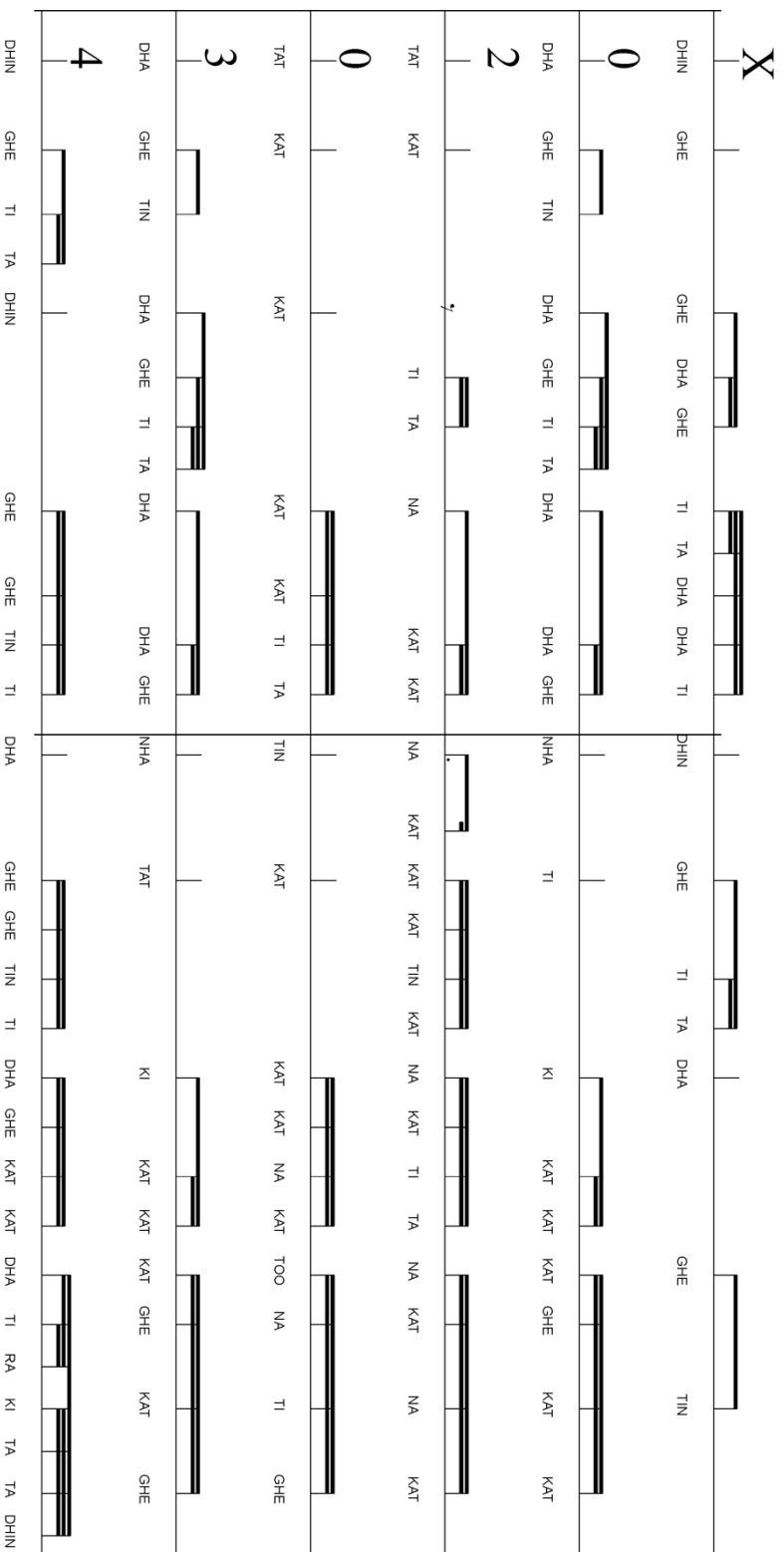
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CYCLE 20, 20' 10", 62 BPM

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TIN	KAT				KAT			KAT	KAT	TIN	KAT	NA	KAT	KAT	TIN	KAT	NA	KAT	NA
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NHA	KAT				KAT			KAT	KAT	TI	TA	TIN	KAT			KAT	KAT	NA	KAT
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DHA	GHE				TIN	GHE	DHA	GHE	TI	TA	DHA	DHA	GHE	NHA	TI	KI	KAT	KAT	GHE
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CYCLE 21, 20' 56", 62 BPM



CYCLE 24, 23' 16", 62 BPM

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CYCLE 26, 24' 50", 62 BPM

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CYCLE 28, 26' 22", 62 BPM

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CYCLE 29, 27' 09", 63 BPM

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DHIN	GHE		GHE	DHA GHE	TI TA DHA	DHA	TI	DHIN	GHE	TI TA	DHIN		GHE	TI	TA
0															
DHA	GHE TI TIN TA DHA	GHE TI TA DHA		DHA	GHE	NHA	TAT			KI	KAT	KAT	TI	GHE	TI TA
2															
TIN	KAT		KAT KAT TI TA	TIN	KAT	KAT		NA	KAT KAT TIN KAT	TIN	KAT	KAT	NA	NA	TI NA
0															
TAT	KAT		KAT	KAT	KAT	NA RA TI TA TA KA		TIN	KAT KAT NA TI TA TIN KAT NA TI TA KA TOO	TI	RA	KI	TA	TA	KA
3															
DHA NA GHE NA GHE GHE TIN TI NA	GHE TI TA NA		GHE	GHE		NHA	TAT	KAT TI TA KI	KAT	KAT	TI	GHE	KRA		GHE
4															
DHIN	GHE	TI TA DHIN		GHE	TI TIN TA	DHA	GHE GHE TIN TI	DHA GHE TI	TA	DHA TI RA KI TA TA KA TI RA KI TA TA KA TA KA					

CYCLE 30, 27' 55", 62 BPM

[illegible]

CYCLE 31, 28' 41", 62 BPM

X																															
DHIN	GHE		GHE	TI	DHA	GHE	GHE	DHA	DHA	TI	DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	DHA	GHE	TI	TA	DHA	KRA	GHE		
0																															
DHA	GHE	TI	TIN	TA	DHA		GHE		DHA	DHA	GHE	NA	TAT	KI	KAT	KAT	TI	KAT	KRA	TA											
2																															
TIN					KAT	KAT	TI	TA	TIN	KAT	KAT	NA	KAT	KAT	TI	TA	NA	KAT	NA	KAT											
0																															
TAT	KAT				KAT				KAT	KAT	TI	TA	TIN	KAT		KAT	KAT	NA	KAT	TOO	NA	TI	GHE								
3																															
DHA	GHE		TIN		DHA	TI	TA	GHE	TI	TA	DHA	DHA	GHE	NHA	TAT		KI	KAT	KAT	TI	GHE	TA	GHE								
4																															
DHIN	GHE	TI	TA	DHIN					GHE	TI	TIN	TA	DHA		GHE	GHE	TI	TA	DHA	GHE	TI	TA	DHA		KRA	GHE					

CYCLE 32, 29' 28", 61 BPM

[illegible]

CYCLE 33, 30' 15", 63 BPM

[illegible]

CYCLE 34, 31'01", 63 BPM

[illegible]

CYCLE 35, 31' 47", 62 BPM

X																	
DHIN	GHE		GHE		GHE	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	GHE	GHE	TI	TA
0																	
DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	GHE	NHA	TAT	KI	KAT	KAT	TI	GHE	TI	TA
2																	
TIN	KAT		KAT	KAT	TI	TA	TIN	TI	TA	NA	KAT	KAT	TIN	KAT	NA	KAT	NA
0																	
TAT	KAT		KAT		KAT	KAT	TI	TA	TIN	KAT		KAT	KAT	NA	KAT	TOO	NA
3																	
DHA	GHE	TAT	DHA	GHE	TI	TA	DHA	DHA	GHE	NHA	TAT		KI	KAT	KAT	TI	GHE
4																	
DHIN	GHE	TI	TA	DHIN		GHE	TIN		DHA	GHE	GHE	TIN	TA	DHA	GHE	TI	DHA

CYCLE 37, 33' 09", 81 BPM

X

DHIN

GHE

GHE

TI

TA

DHA

GHE

TAT

DHA

DHA

TAT

DHIN

GHE

TI

TA

DHIN

GHE

TI

GHE

GHE

TIN

z

0

GHE

GHE

TIN

TA

DHA

GHE

TI

TA

GHE

NA

TAT

KAT

KAT

KI

KAT

KAT

TI

GHE

TI

TA

2

z

TI

TA

TIN

KAT

NA

X

TIN

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NA

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KAT

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TI

DHIN

DHA

GHE

TI

TA

GHE

TI

DHA

TA

TAT

TAT

TI

TAT

KI

KAT

KAT

KAT

GHE

KAT

GHE

4

GHE

TI

TA

GHE

GHE

TI

TA

GHE

TIN

DHA

GHE

GHE

TI

NA

TI

TA

DHA

GHE

TI

DHA

DHA

TAT

CYCLE 39, 34' 20", 84 BPM

X																																				
DHIN	GHE				GHE				GHE				GHE	GHE	TI	TA	DHIN								GHE	TI	TA	GHE	GHE	TIN	KAT					
0																																				
DHA	GHE	GHE	TI	TA	DHA	GHE	TI	TA	GHE	NA	NHA													TAT	KI	KAT	KAT	TAT	GHE	TI	TA					
2																																				
TAT	KAT				KAT				KAT	TI	TA	TIN	KAT	TIN	KAT	NA								KAT	KAT	TI	TA	NA	KAT	NA	NA	KAT	NA			
0																																				
TAT	KAT				KAT				KAT				KAT	TI	TA	KAT								KAT	KAT	NA	KAT	KAT	NA	TI	GHE					
3																																				
DHA	NA	GHE	NA	GHE	GHE	TI	TA	DHA	GHE	TI	TA	GHE	TI	DHA	TA	TAT								TAT	KI	KAT	KAT	TI	GHE	TA	GHE					
4																																				
DHIN	GHE	TI	TA	GHE	GHE	TI	TA	GHE	GHE	TI	TA	GHE	GHE	TIN	TA	DHA	GHE	TI	TA	DHA	GHE	TI	TA	DHA	GHE	TI	GHE									

CYCLE 40, 34' 54", 84 BPM

X

DHIN	GHE		GHE	TI	TA	DHA	GHE	TI	DHA	DHA	TA	DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	GHE	GHE	TIN	TA
0																							
DHA	GHE	GHE	TI	TA	DHA	GHE	TI	TA	GHE	NA	KAT	NA	TAT										
2																							
TIN	KAT	KAT	NA	TI	TA	KAT	TI	TA	NA	NA	KAT	NA	NA	KAT	NA	KAT	KAT	TI	TA	NA	TI	TA	NA
0																							
TAT																							
3																							
DHA	DHA	GHE	GHE	GHE	GHE	DHA			GHE	GHE	DHA	GHE	TAT										
4																							
DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	GHE	TI	TA	DHA	DHA	GHE	DHA	GHE	GHE	GHE	DHA	GHE	DHA	DHA	TI

CYCLE 41, 35' 29", 84 BPM

[illegible]

CYCLE 45, 37' 47", 81 BPM

[illegible]

CYCLE 46, 38' 23", 82 BPM

[illegible]

CYCLE 47, 38' 58", 81 BPM

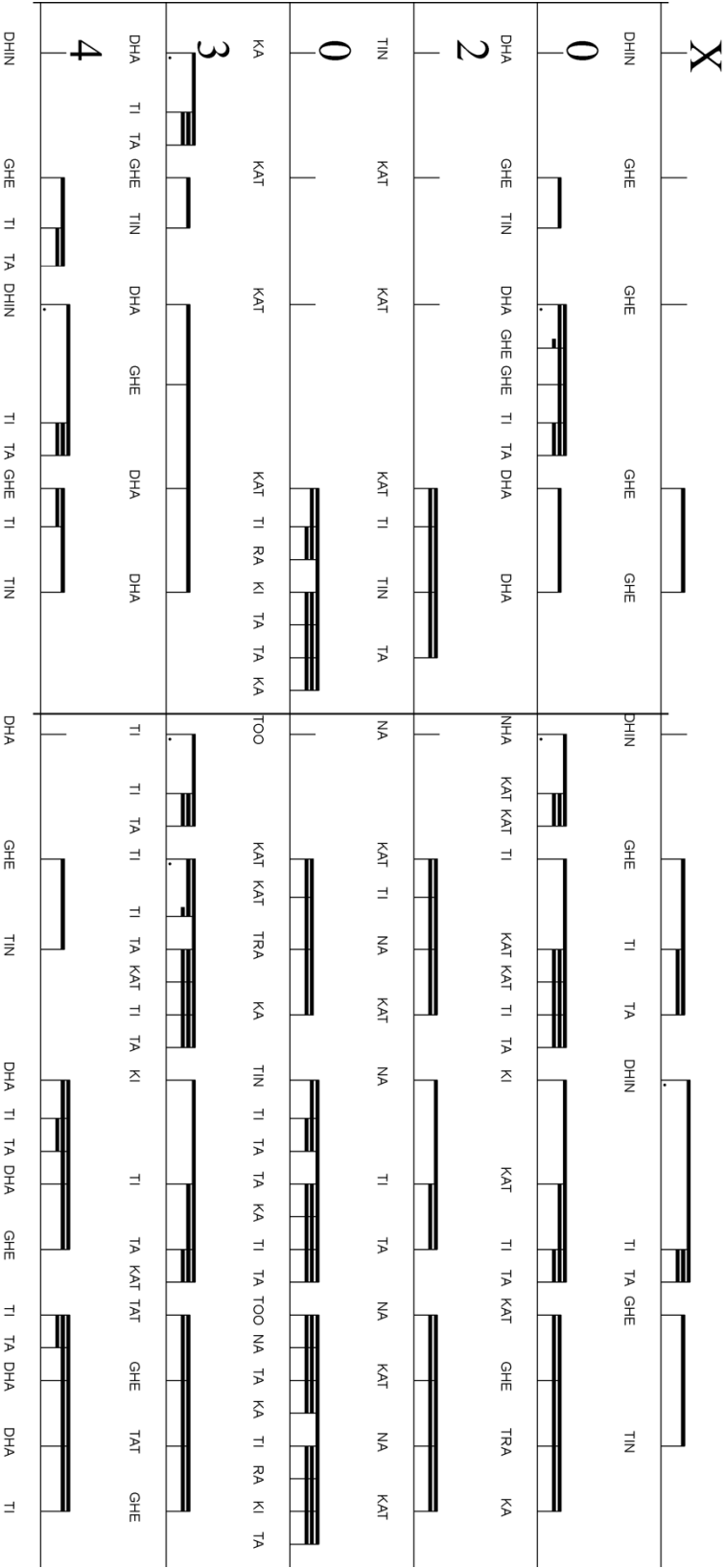
[illegible]

CYCLE 48, 39' 34", 82 BPM

X															
DHIN				GHE				GHE				GHE GHE TI TA			
0				GHE GHE TIN TA DHA GHE TI TA DHA DHA GHE NA				GHE NA GHE NA NA GHE TI DHA TI TA DHA GHE TI DHA DHA TA				DHIN			
2				GHE GHE TIN TA DHA GHE TI TA DHA DHA GHE NA				GHE NA GHE NA NA GHE TI DHA TI TA DHA GHE TI DHA DHA TA				GHE GHE NA TI NA TA NA GHE TAT DHA DHA TAT			
0				KAT TI NA KAT KAT TI TA KAT NA NA KAT				NA NA KAT NA KAT KAT TI TA NA TI TA KAT NA NA KAT NA				KAT KAT NA KAT KAT TI TA KAT NA NA KAT			
3				KAT KAT KAT NA KAT KAT NA TI TA				TIN KAT KAT NA KAT KAT TI TA KAT NA NA KAT				TAT KAT KAT KI KAT KAT TI GHE TA GHE			
4				GHE GHE TI TA DHA GHE TI TA DHA GHE				NHA TAT KI KAT KAT TI GHE TA GHE				DHIN			
DHIN				GHE TI TA GHE GHE TI TA GHE TIN				DHA GHE GHE NA TI NA TA NA GHE TAT DHA DHA TAT							

Appendix 2: Tablā Transcriptions, *Rāg Yaman*

CYCLE 1: 5' 51"; 45 BPM



CYCLE 2: 6' 52"; 46 BPM

[illegible]

CYCLE 3: 7' 55", 46 BPM

X

DHIN

GHE

GHE

GHE

GHE TI RA KIT TA TA KA

DHIN

GHE

TI

TA

DHIN

TI TA GHE

TIN

0

DHA

GHE

TIN

NA

GHE

DHA

DHA

NHA

TI TA TAT TI RA KI TA TI KAT KI

TI TA TI KAT

TI

KAT

TI

2

DHIN

KAT

KAT

KAT

KAT TI

TIN

TA

NA

KAT TI

TIN

TA

NA

TI

TA

NA

KAT

NA

KAT

0

KA

KAT

KAT

KAT

KAT TI RA KI TA TI KAT

TIN

TI RA

TFA

KA

TIN

TI TA NA TI KAT TI TOO KAT NA KAT TI RA KI TA

3

3

TI TA GHE TI TA KAT GHE GHE DHA GHE TI TA DHA

DHA

NHA

TI TA TAT TI RA KI TA TI KAT KI

TI

TI TA TI

RA

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TA

4

DHIN

GHE

TI

TA

DHA

TI TA GHE

TIN

DHA

TI TA DHA

GHE

TI

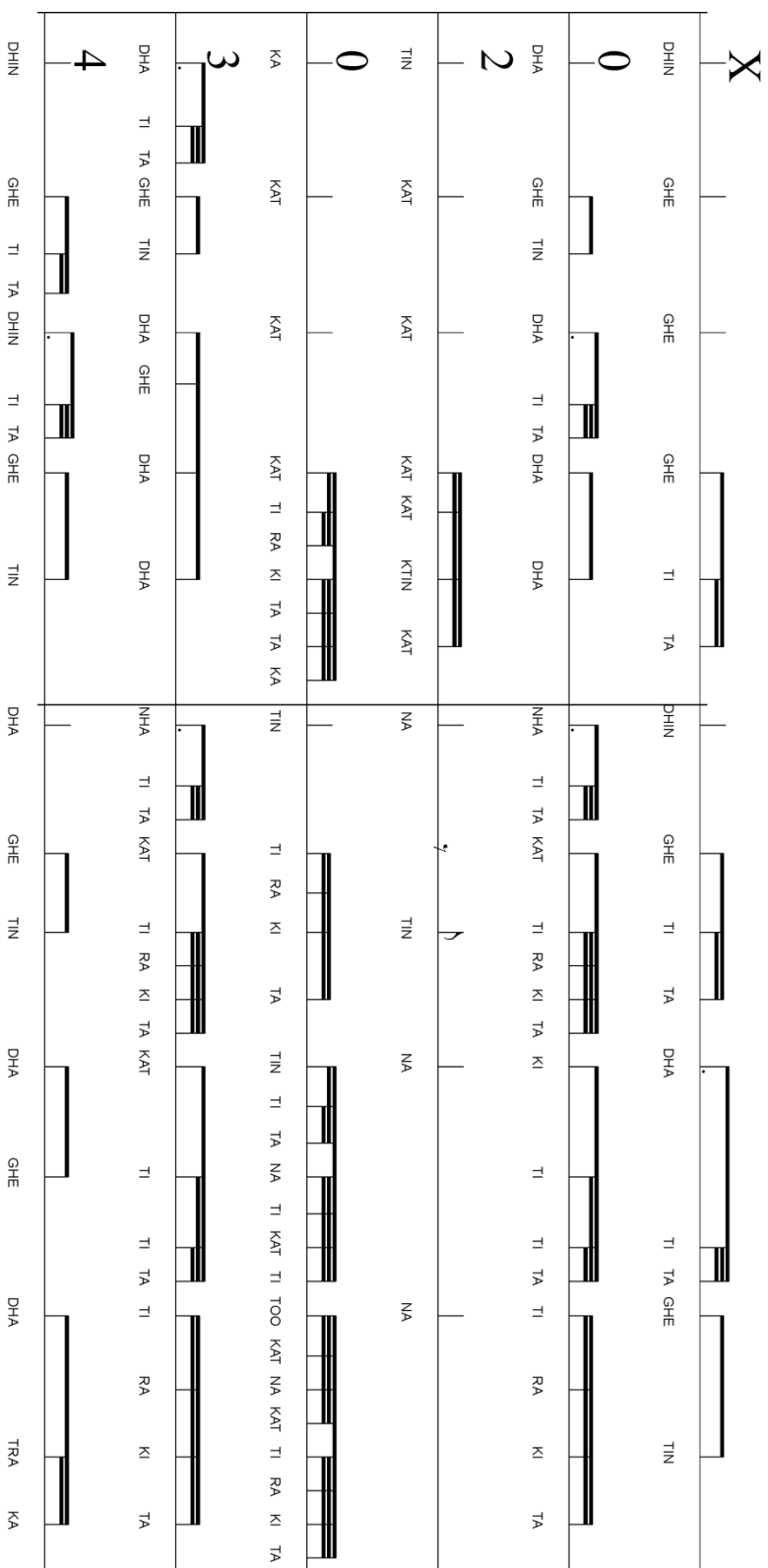
TA

DHA

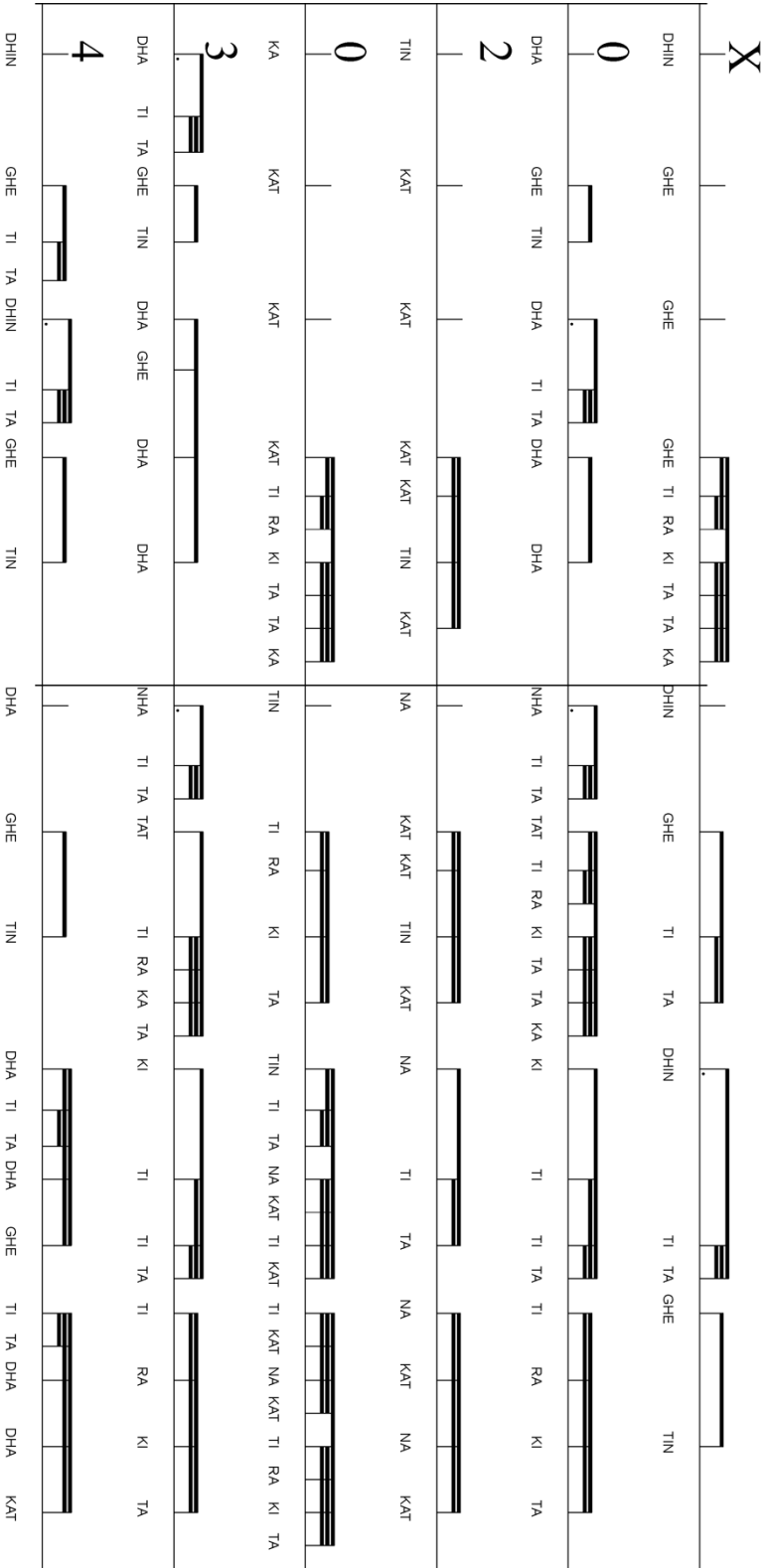
DHA

KAT

CYCLE 4: 8' 57"; 46 BPM



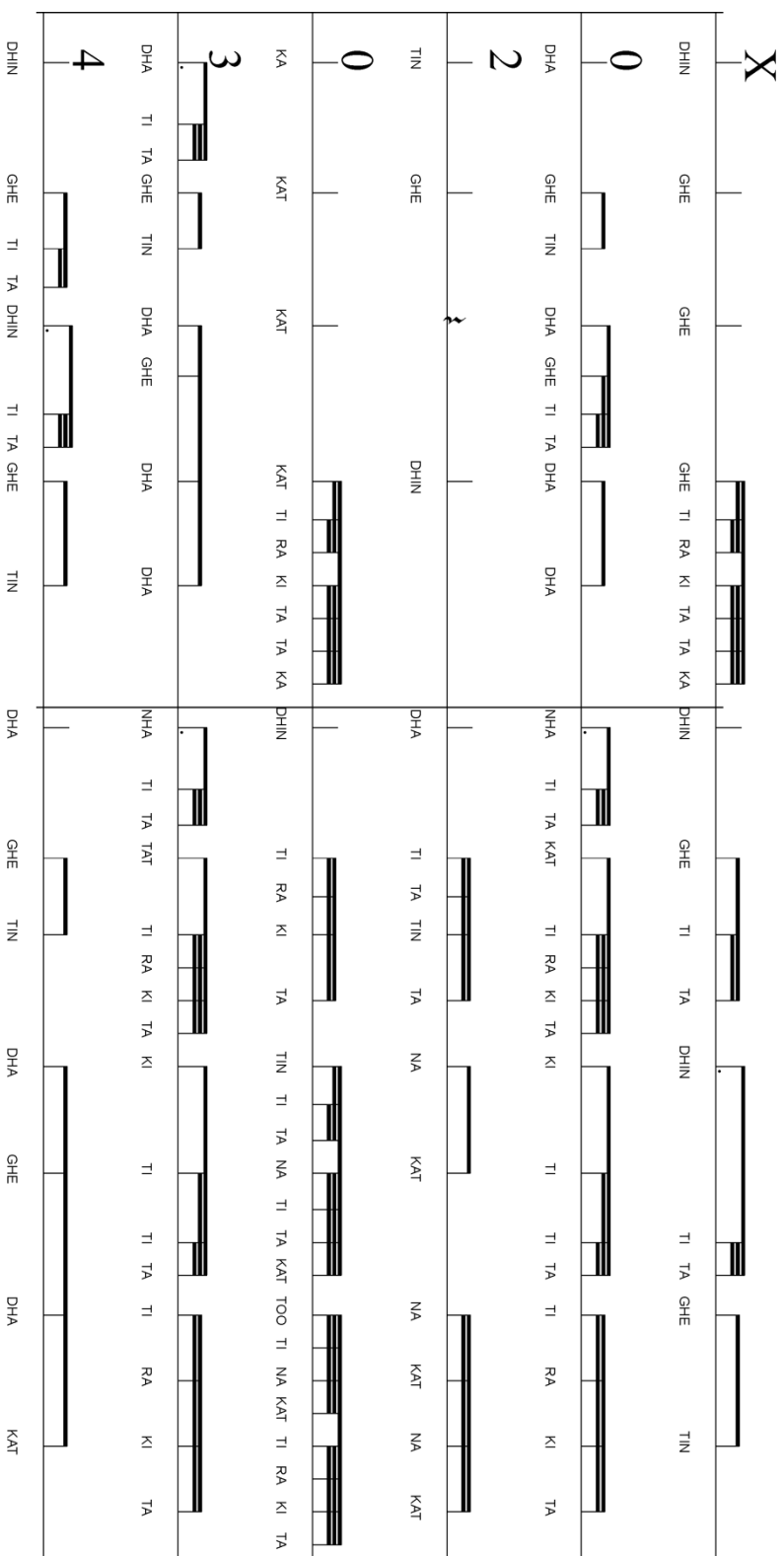
CYCLE 5: 9' 59", 46 BPM



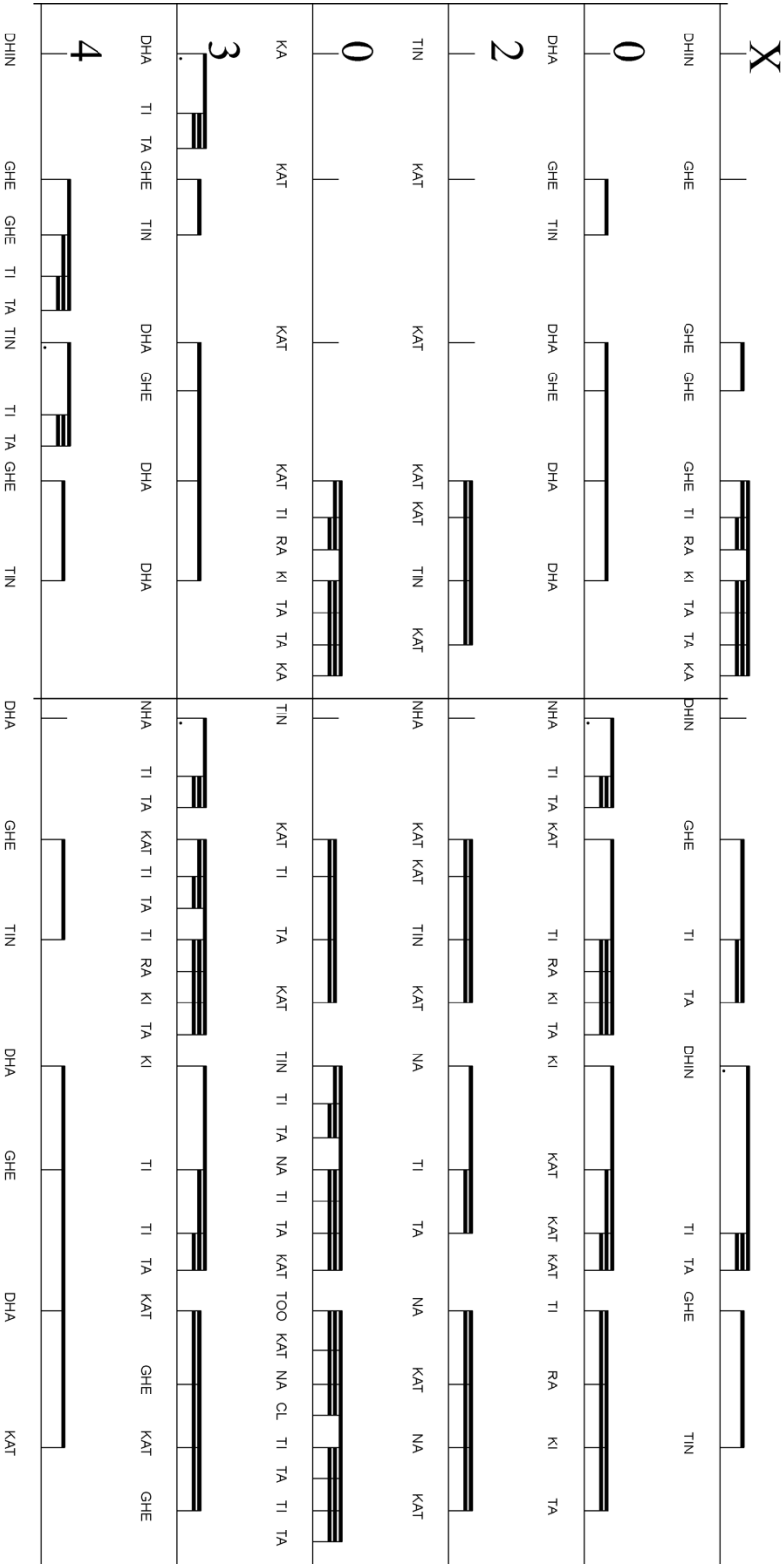
CYCLE 6: 11' 02"; 46 BPM

[illegible]

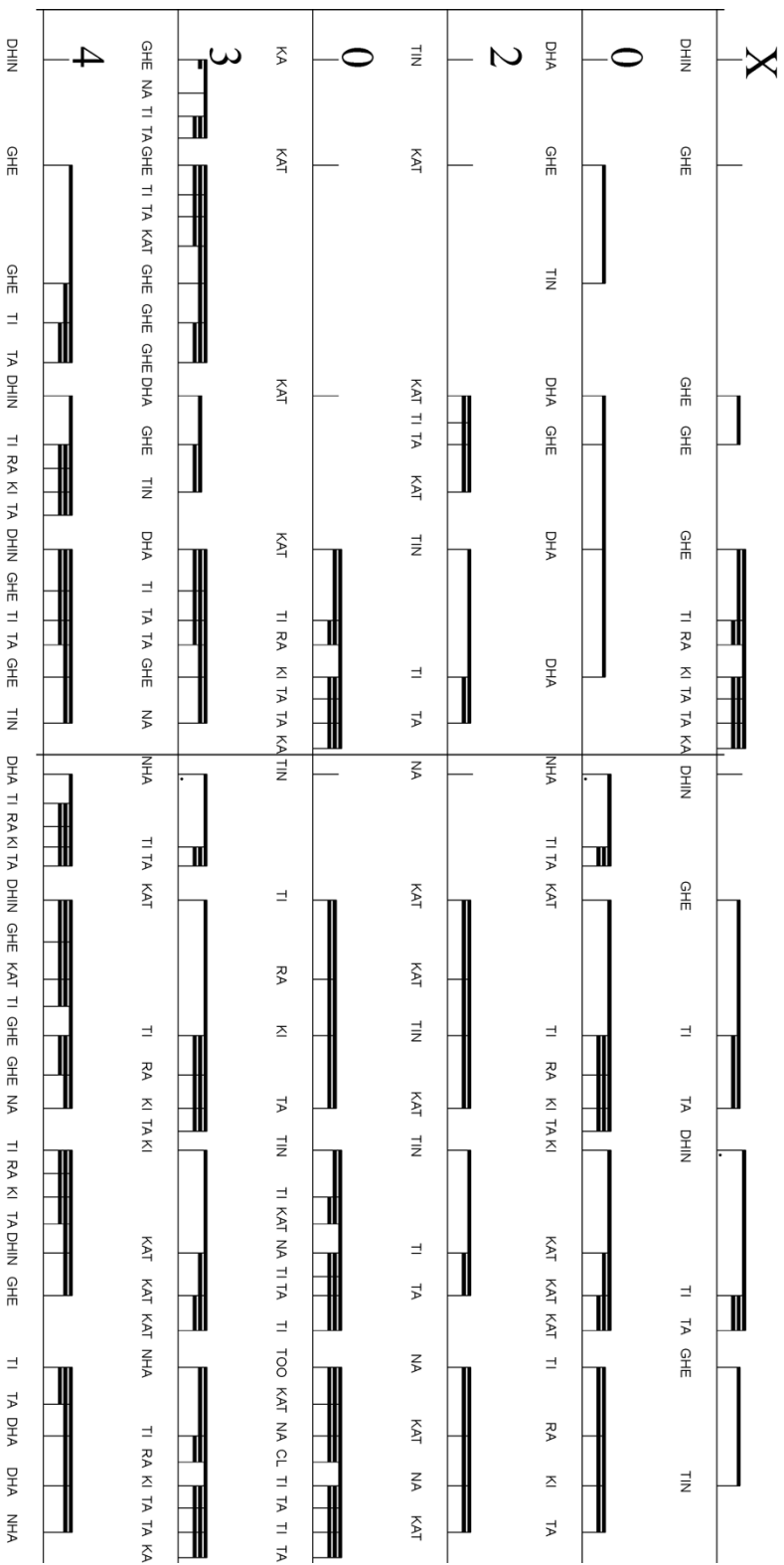
CYCLE 7: 12' 04"; 47 BPM



CYCLE 8: 13' 06", 46 BPM



CYCLE 9: 14' 09"; 47 BPM



CYCLE 10: 15' 10"; 46 BPM

	X									
DHIN	GHE	GHE	GHE	GHE	TI	RA	KI	TA	TA	KA
0										
DHA	GHE	TIN	DHA	GHE	DHA	DHA	GHE			
2										
TIN	KAT		KAT		KAT	TI	TIN	KAT		
0										
KA	KAT		KAT		KAT	TI	RA	KI	TA	TA
3										
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHA	DHA
4										
DHIN	GHE	TI	TA	DHIN	TI	TA	GHE			
0										
DHA	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	TI	TA
2										
TIN	KAT		KAT		KAT	TI	TIN	KAT	NA	KAT
0										
KA	KAT		KAT		KAT	TI	TA	KAT	TIN	TI
3										
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHIN	KAT
4										
DHIN	GHE	TI	TA	DHIN	GHE	TI	TIN	TA	DHA	TI
0										
DHA	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	KAT	TI
2										
TIN	KAT		KAT		KAT	TI	TIN	KAT	NA	KAT
0										
KA	KAT		KAT		KAT	TI	TA	KAT	TIN	TI
3										
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHIN	KAT
4										
DHIN	GHE	TI	TA	DHIN	GHE	TI	TIN	TA	DHA	TI
0										
DHA	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	KAT	TI
2										
TIN	KAT		KAT		KAT	TI	TIN	KAT	NA	KAT
0										
KA	KAT		KAT		KAT	TI	TA	KAT	TIN	TI
3										
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHIN	KAT
4										
DHIN	GHE	TI	TA	DHIN	GHE	TI	TIN	TA	DHA	TI
0										
DHA	GHE	TI	TA	DHIN	GHE	TI	TA	DHIN	KAT	TI
2										
TIN	KAT		KAT		KAT	TI	TIN	KAT	NA	KAT
0										
KA	KAT		KAT		KAT	TI	TA	KAT	TIN	TI
3										
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHIN	KAT
4										
DHIN	GHE	TI	TA	DHIN	GHE	TI	TIN	TA	DHA	TI

CYCLE 11 : 16' 12", 47 BPM

X																														
DHIN	GHE	DHA	GHE	TI	TA	GHE	TI	RA	KI	TA	TA	KA	DHIN	GHE	TI	TA	DHIN	TI	TA	GHE	TIN									
0																														
DHA	GHE	TIN	DHA	GHE	TI	TA	DHA	DHA	GHE				NHA	TI	TA	KAT	KAT	TI	TA	KI	KAT	TI	TA	KAT	TI	KRA	KAT			
2																														
TIN	KAT	KAT	KAT	KAT	TI	TIN	KAT	NA	KAT	TI	TIN	KAT	NA	KAT	KAT	NA	KAT	NA	KAT	NA	KAT	NA	KAT	NA	KAT	NA	KAT			
0																														
KA	KAT	KAT	KAT	KAT	TI	RA	KI	TA	TA	KA	TIN	KAT	TI	TA	KAT	TIN	TI	RA	KI	TA	TI	TA	TOO	KAT	NA	KAT	TI	RA	KI	TA
3																														
GHE	NA	TI	TA	GHE	KAT	TIN	DHA	GHE	DHA	DHA	GHE	NHA	TI	TA	KAT	TI	RA	KI	TA	KI	KAT	TI	TA	TAT	TI	RA	KI	TA		
4																														
DHIN	GHE	GHE	TI	TA	DHIN	TI	RA	KI	TA	DHIN	GHE	TI	TA	GHE	NA	KAT	TI	TA	DHA	GHE	TI	TA	DHA	DHA	TI	TA	DHA	DHA	TI	TA

CYCLE 12: 17' 14", 47 BPM

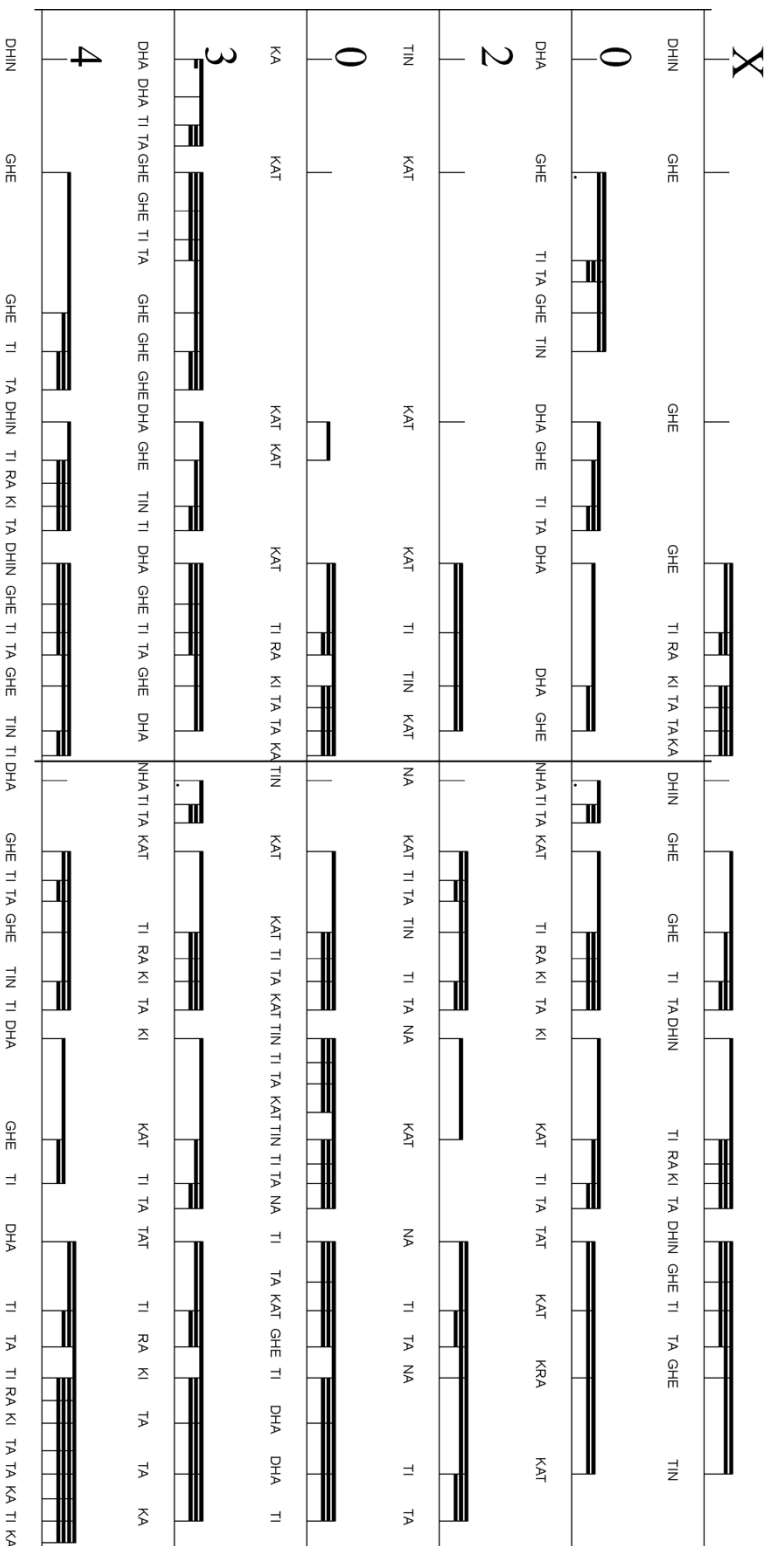
X

DHIN	GHE			GHE TI TA	DHA GHE GHE	TI	TA	DHA	TI	RA	KI	TA	DHIN	GHE	GHE	TI	TA	DHIN			TRA	KA	DHIN	GHE	TI	TA	GHE	TIN						
0																																		
DHA	GHE			GHE	TIN	DHA	GHE	TI	TA	DHA	DHA	GHE	NHA	TI	TA	KAT	TI	RA	KI	TA	KI	KAT	TI	TA	KAT	TAT	TRA	KA						
2																																		
TIN	KAT					KAT		KAT	KAT	TIN	KAT	NA	NA	KAT	TI	TIN	KAT	NA	KAT	NA	KAT	NA	KAT	NA	KAT	NA	KAT							
0																																		
KA	KAT					KAT		KAT	TI	RA	TI	KA	TI	KA	TIN	KAT	TI	TA	KAT	TIN	TI	RA	NA	KA	TI	TA	TOO	KAT	NA	KAT	TI	RA	KI	TA
3																																		
DHA	TI	TA	GHE	GHE	TI	TA	GHE	GHE	DHA	GHE	TIN	DHA	GHE	NA	NHA	TI	TA	KAT	TI	RA	KI	TA	KI	KAT	TI	TA	NHA	TI	RA	KI	TA	TA	KA	
4																																		
DHIN	GHE			GHE	KRA	KA	DHIN	TI	RA	KI	TA	DHIN	GHE	TI	TA	GHE	TIN	GHE	DHA	GHE	KRE	DHE	DHA	TI	TA	DHA	GHE	TI	TA	DHA	DHA	TAT		

CYCLE 13: 18' 16", 47 BPM

X													
DHIN	GHE		GHE		GHE	TI RA KI TA TA KA	DHIN	GHE	GHE	TRA KA DHIN	TI RA KI TA DHIN GHE TI TA GHE	TIN	
0													
DHA	GHE TI TA GHE TIN	DHA GHE	TI TA DHA	DHA GHE	NHA	TI TA KAT	TI RA KI TA KI	KAT	KAT KAT TI	RA	KI	TA	
2													
TIN	KAT		KAT		NA	TIN	KAT	NA	TI RA KI TA NA	KAT	KAT NA	KAT	
0													
KA	KAT		KAT		TIN	KAT	KAT	KAT	TIN TI RA NA KA TI TA TOO KAT NA KAT TI RA KI TA				
3													
DHA	TI TA GHE KAT	TIN	DHA GHE	DHA	NHA	TI TA TAT	TI RA KI TA KI	KAT	TI TA TI	GHE	TA	GHE	
4													
DHIN	GHE	GHE TI TA DHIN	TI RA KI TA DHIN	GHE TI TA GHE	TIN	DHA	GHE TI TA GHE	TIN KAT DHA	GHE	TI TA DHA	KRA	GHE	

CYCLE 14: 19' 18", 47 BPM



CYCLE 15: 20' 20"; 46 BPM

X																					
DHIN	GHE	GHE	GHE	GHE TI	RA KI	TA TA	KA	DHIN	GHE	TI	TA	DHIN	TI	TA	GHE	TIN					
0																					
DHA	GHE	TIN	DHA	GHE TI	TA DHA	DHA	GHE	NHA	TI	TA KAT	TI	RA KI	TA KI	KAT	TI	TA TAT	KAT	KRA	KAT		
2																					
TIN	KAT	KAT	KAT	KAT TI	TIN	KAT		NA	KAT TI	TIN	KAT	NA	KAT	KAT	NA	TI	TA NA	KAT			
0																					
KA	KAT	KAT	KAT	KAT TI	RA KI	TA TA	KA	TIN	KAT	TI	RA KI	TA TIN	TI	RA NA	KA	TI	TA TOO	KAT NA	KAT TI	RA KI	TA
3																					
DHA	TI	TA GHE	KAT DHIN	DHA	GHE TI	TA DHA	GHE	NHA	TI	TA KAT	TI	RA KI	TA KI	KAT	TI	TA KAT	GHE	KRA	GHE		
4																					
DHIN	GHE	GHE	TI	TA DHIN	TI	TA GHE	TI	TIN	DHA	GHE	TI	TIN	TA	DHA	TI	TA DHE	GHE	TI	TA DHA	DHA	TAT

CYCLE 16: 21' 22", 58 BPM

X															
DHIN	GHE		GHE		GHE	KAT	GHE	DHIN	GHE	KAT	GHE	DHIN	GHE	KAT	GHE
0															
NHA	TI	TA	DHA	GHE	DHA	DHA	GHE	NHA	TI	TA	KAT	TI	RA	KI	TA
2															
TIN	KAT					TIN	KAT	NA	KAT	KAT	TIN	KAT	NA	KAT	TI
0															
KA	KAT					KAT	TI	RA	KI	TA	TA	KA			
3															
DHA	TI	TA	GHE	TI	TIN	KAT	DHA	GHE	TAT	DHA		DHA	GHE		
4															
DHIN	GHE	TI	TA	DHIN	TI	TA	GHE	TAT	TIN	GHE	DHA	GHE	TIN	DHA	KAT

CYCLE 17: 22' 11", 59 BPM

X

DHIN

GHE TI TA GHE DHA GHE GHE DHA GHE GHE DHA DHA TI TA

DHIN TIN GHE NA GHE NA RI KI TA TA KADHIN NA GHE TIN

0

GHE NA KAT TA GHE TIN DHA GHE TIN DHA TI TA GHE GHE NA

NHA KAT KAT TI RA KI NA KI TIT A NA TI

2

TIN NA TI TA TIN KAT TIN KAT NA TA TI RAKI TA TIN KAT TI NA NA TI TA

NA NA KAT TIN KAT TIN KAT TIN NA TIN KAT TIN NA KAT KAT NA

0

KA KAT NA TI TA KAT TOO NA NA TA TI RAKI TA NA TA TI KA NA TA TI KA TOO NA TI TA

TIN NA TA TI KA KAT NA NA TA TI RA KITA TIN TA TI NA NA TA NA TA TA TI TA

3

DHA DHAGHE GHE GHE GHE GHE DHA GHE TIN KAT DHA TRA KA GHE NA

NHA TI TA KAT TI RA KI TAKI KAT TI TANHA TI RA KI TA TA KA

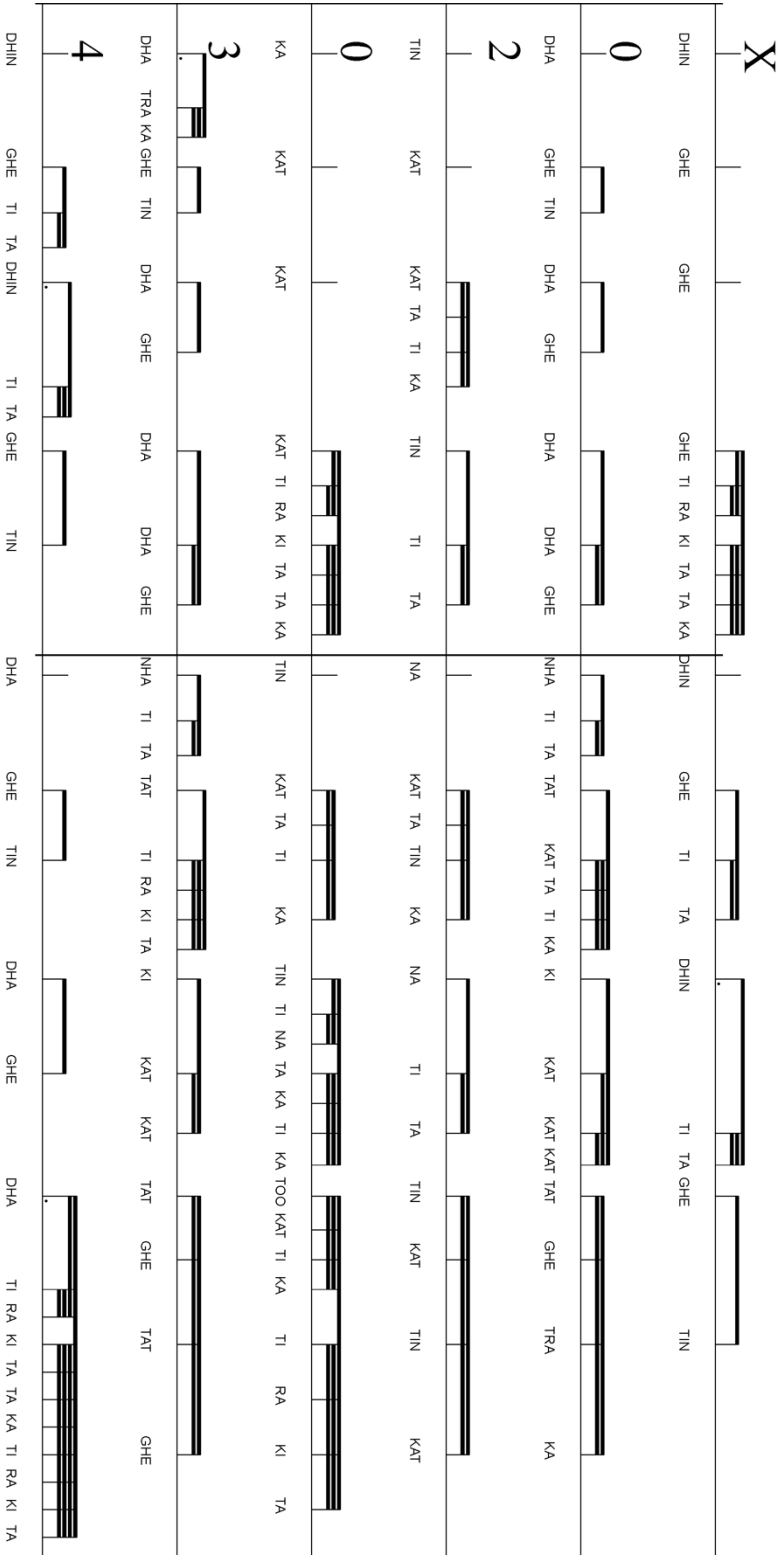
4

DHIN GHE TI TA KI TA TA KA DHIN TI RA KI TA DHIN GHE TI TA GHE TIN DHA GHE TI TA DHIN GHE TI TA GHE GHE DHIN TI RA KITADHIN GHE TI TADHA DHA TAT

CYCLE 18: 22' 58", 59 BPM

X																													
DHIN	GHE		GHE	NA	GHE	GHE	DHA	DHA	NHA	DHIN	GHE	TI	TA	DHIN		TI	TA	GHE	NHA	TIN									
0																													
DHA	GHE	TIN	DHA	GHE	GHE	GHE	DHA	DHA	GHE	NHA	TI	TA	KAT	TI	RA	KI	TA	KI	KAT	KAT	KAT	NHA	GHE	TRA	KA				
2																													
TIN	KAT		KAT	TIN	TI	KA	TIN	TI	TA	NA	KAT	TA	TIN	KAT	NA	TI	TA	NA	KAT	NA	KAT								
0																													
KA	KAT		KAT				KAT	TA	TI	KAT	TIN	KAT	TI	TA	KA	TIN	TI	RA	NA	KA	TI	KA	TOO	NA	KA	TI	KA	TA	KA
3																													
DHA	TI	TA	GHE	TIN	DHA	GHE	TI	TA	DHA	DHA	GHE	NHA	TI	TA	KAT	TI	RA	KI	TA	KI	KAT	KAT	KAT	NHA	GHE	KRA	DHA		
4																													
DHIN	GHE	NHA	GHE	DHIN	KRA	DHA	GHE	TAT	TIN	DHA	GHE	TIN	DHA	TI	TA	DHA	GHE	NHA	DHA	DHA	NHA								

CYCLE 19: 23' 48" ; 59 BPM



CYCLE 20: 24' 37", 50 BPM

X																																
DHIN	GHE		GHE	TI	TA	TIN	TA	TI	TA	NA	TA	NA	TA	TOO	NA	TI	TIN	DHIN	GHE	TI	TA	DHIN	TRA	KA	GHE		TIN					
0																																
DHA	GHE	TIN	DHA	GHE		DHA		DHA		DHA	GHE		NHA	TI	TA	TAT	TI	RA	KI	TA	KI		KAT	KAT	KAT	NHA	TI	RA	KI	TA	TA	KA
2																																
TIN	KAT	TI	TA	KA	TIN	KAT	TI	TA	TIN	KAT	TIN	KAT	NA	KAT	KAT	TIN	TA	NA		KAT	TI	TA	NA	TI	TA	KA	NA	NA	TI	NA		
0																																
KAT	KAT		KAT	KAT		KAT		KAT	TI	RA	KI	TA	TA	TIN	TI	RA	KI	TA	TIN	TI	TA	NA	TA	TI	TA	TOO	TA	NA	TA	TI	TA	TA
3																																
DHA	TI	TA	GHE	TIN	DHA	GHE		DHA		DHA	GHE		NHA	TI	TA	TAT	TI	RA	KI	TA	KI		KAT	KAT	KAT	TAT	GHE	TAT		GHE		
4																																
DHIN	GHE	TI	TA	DHIN		TI	TA	GHE		TIN		DHA	GHE	TIN		GHE	TI	TA	DHA	GHE	TAT	DHA	DHA	TAT								

CYCLE 21: 25' 25", 59 BPM

X																							
DHIN	GHE	GHE	TI	TA	DHA	GHE	DHA	TI	TA	TI	TA	DHIN	GHE	TI	TA	DHIN	TRA	KA	GHE	TIN			
0																							
DHA	GHE	TIN	DHA	GHE	DHA	DHA	DHA	GHE				NHA	TI	TA	TAT	TI	RA	KI	TA	KI			
TIN	KAT	KAT	KAT	KAT	TIN	KAT						NA	KAT	KAT	TIN	KAT	NA	TI	TA	NA			
0																							
KAT	KAT	KAT	KAT	TI	RA	KI	TA	TA	KA	TIN	KAT	TI	TA	KA	TIN	TI	TA	NA	TA	TI			
3																							
DHA	KRA	DHA	GHE	TIN	DHA	GHE	DHA	DHA	GHE	NHA	KAT	TAT	KI	TI	TA	TAT	GHE	KRA	DHA				
4																							
DHIN	GHE	TI	DHI	DHIN	TI	TA	GHE	TIN	DHA	GHE	TI	TA	GHE	TI	TA	GHE	NA	TA	TI	TA	TI	TA	

CYCLE 22: 26' 14", 58 BPM

X																													
DHIN	GHE		GHE	GHE	GHE	TI	RA	KI	TA	KA	DHIN	GHE	TI	TA	DHIN		TI	TA	GHE	TAT	TIN								
0																													
DHA	GHE	TAT	TIN	DHA	GHE	DHA	DHA	GHE			NHA	TI	TA	TAT	TI	RA	KI	TA	KI	KAT	TI	TA	TAT	GHE	KRA	TI			
2																													
TIN	KAT			KAT		KAT	TI	TIN	KAT		NA	KAT	TI	TIN	KAT	NA	KAT	KAT	NA	KAT	NA	KAT							
0																													
KA	KAT			KAT		KAT	TI	RA	KI	TA	TA	KA																	
3																													
DHA	TI	TA	GHE	TI	TIN	DHA	GHE	DHA			NHA	TI	TA	TAT	KAT	TI	TA	KI	KAT	KAT	TAT	GHE	TAT		GHE				
4																													
DHIN	GHE	TI	TA	DHIN	TI	TA	GHE	TAT	TIN		DHA	GHE	TI	TIN	TA	DHA	GHE	TI	TA	DHA	TI	RA	KI	TA	KA	TI	RA	KI	TA

CYCLE 23: 27' 04", 59 BPM

X															
DHIN	GHE		GHE TI TA DHA GHE	DHA	TI TA TI TA	DHIN	GHE	TI	TA	DHIN	TI TA GHE	TI	NA		
0															
DHA	GHE TI TIN	DHA	GHE TI TA DHA	DHA	GHE	NHA	TI TA KAT	TI RA KI TA KI	KAT	TI TA TAT	GHE	KRA	TA		
2															
TIN	KAT	KAT TI TA KAT	TIN	KAT	KAT	NA	KAT KAT TIN	KAT	NA	TI TA	NA	KAT	NA	KAT	
0															
KA	KAT	KAT	KAT TI RA KI TA TA KA	TIN	KAT TI TA KAT	TI TI RA KI TA TI TA TIN KAT NA KAT TI RA KI TA									
3															
DHA	TI TA GHE KAT TIN	DHA	GHE TI TA DHA	DHA	GHE	NHA	TAT	KAT	TI RA KI TA KI	KAT	KAT KAT TAT	GHE	KRA	DHE	
4															
DHIN	GHE	KRA DHE DHIN	TI TA GHE TI	TIN	DHA	GHE TI TIN	TA	DHA TI TA DHA	GHE	TI TA DHA	DHA	TAT			